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BLADE RUNNER™

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SOUVENIR MAGAZINE

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Exclusive Interviews:
Go Behind The
Scenes With
Harrison Ford
Director.
Ridley Scott
Special Effects.
Doug Trumbull
Author.
Philip K. Dick
Art. **Syd Mead**

**Bonus Color
Centerfold**

Inside Look
At The Making of
Blade Runner





HARRISON FORD IS BLADE RUNNER

JERRY PERENCHIO AND BUD YORKIN PRESENT
A MICHAEL DEELEY-RIDLEY SCOTT PRODUCTION

STARRING HARRISON FORD

IN BLADE RUNNER WITH RUTGER HAUER SEAN YOUNG

EDWARD JAMES OLMO SCREENPLAY BY HAMPTON FANCHER AND DAVID PEOPLES

EXECUTIVE PRODUCERS BRIAN KELLY AND HAMPTON FANCHER VISUAL EFFECTS BY DOUGLAS TRUMBULL

ORIGINAL MUSIC COMPOSED BY VANGELIS ASSOCIATE PRODUCER IVOR POWELL DIRECTOR OF PHOTOGRAPHY JORDAN CRONENWETH

PRODUCED BY MICHAEL DEELEY DIRECTED BY RIDLEY SCOTT ORIGINAL SOUNDTRACK ALBUM AVAILABLE ON POLYDOR RECORDS

PANAVISION® TECHNICOLOR®  IN SELECTED THEATRES



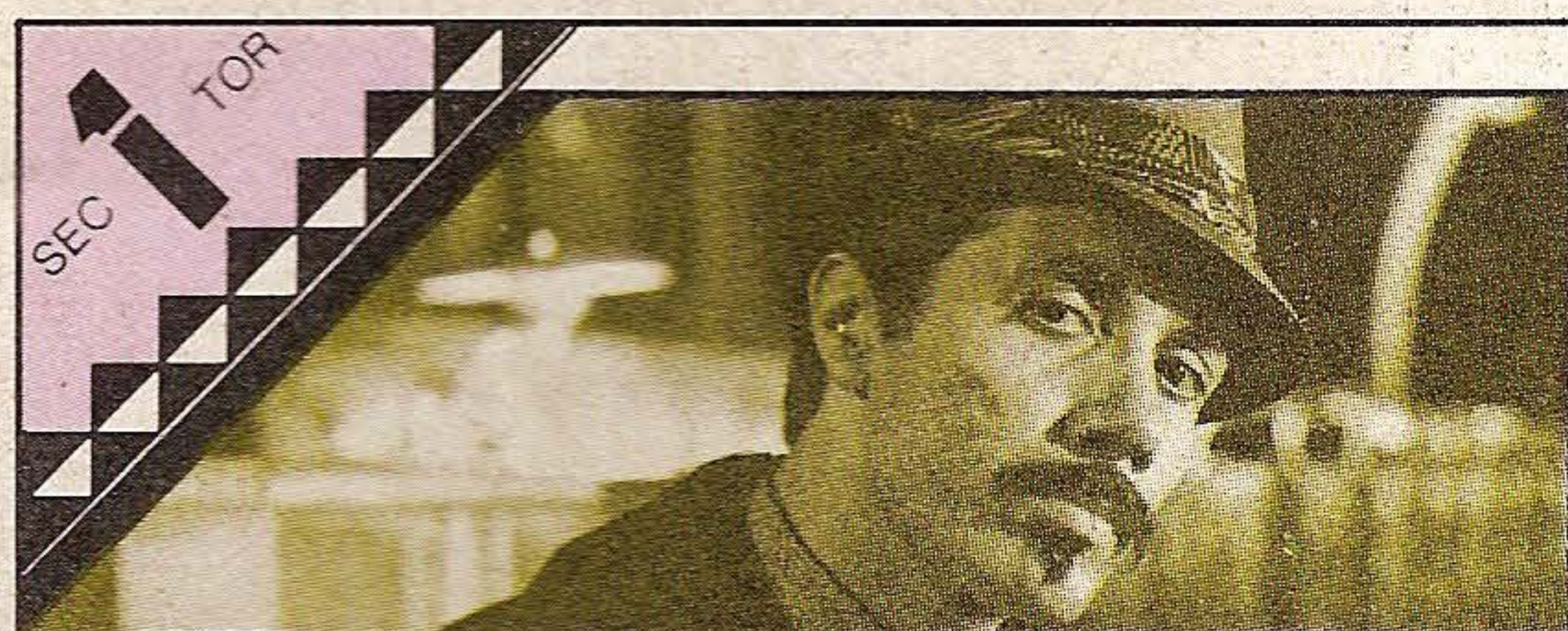
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BLADE RUNNER™

This publication is dedicated to Philip K. Dick, a literary legend, without whose extraordinary imagination and cautionary vision, there would be no BLADE RUNNER.



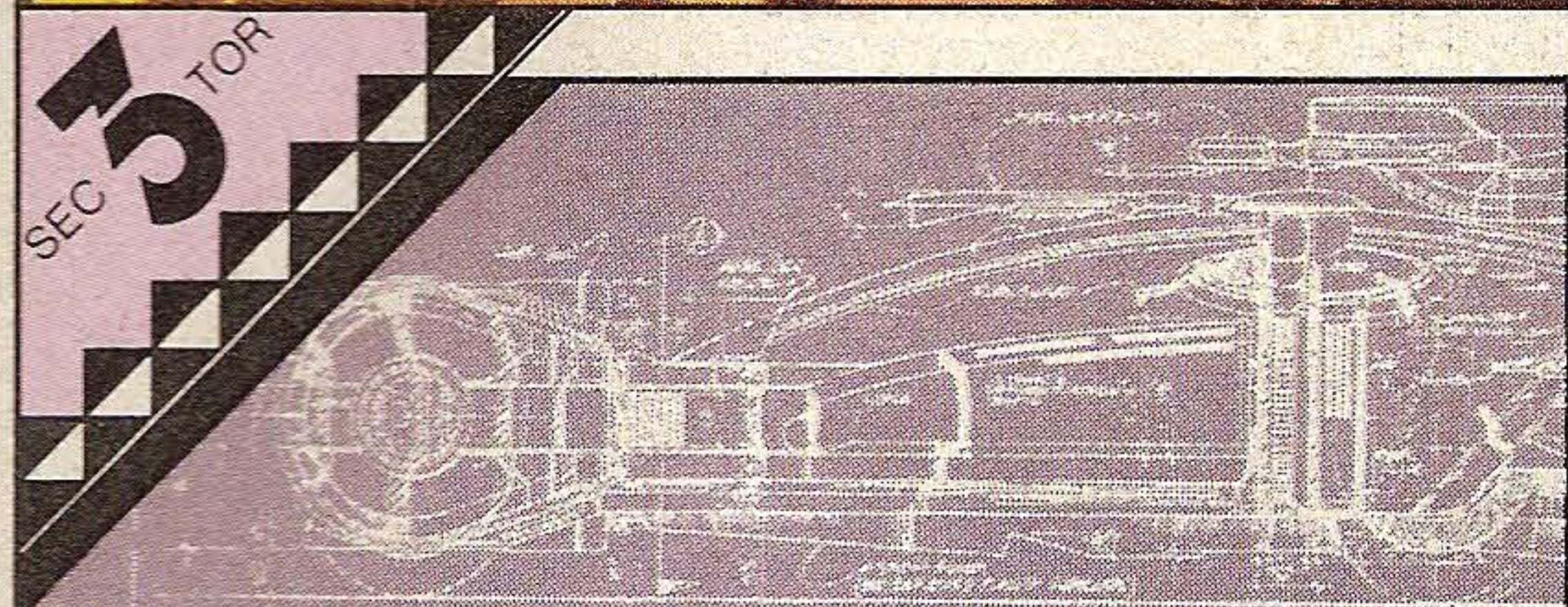
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- ◆ Introduction of principal cast and crew
- ◆ The pyramids

- ◆ Author Philip K. Dick (last interview before his death)
- ◆ Director Ridley Scott interview



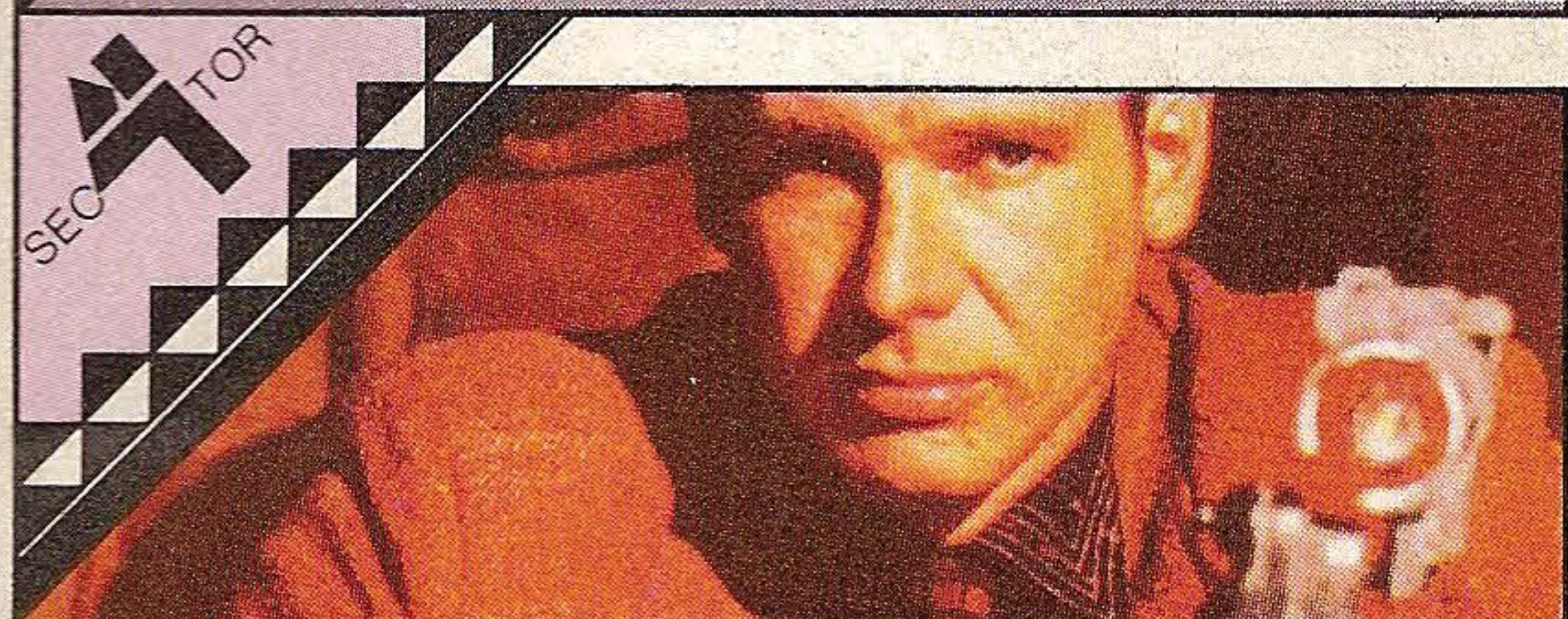
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- ◆ Replicants
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- ◆ The story unfolds: Rick Deckard and Gaff at the noodle bar
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- ◆ Chew's laboratory
- ◆ Deckard's apartment
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- ◆ Pursuit of Zhora
- ◆ Clash between Leon and Deckard
- ◆ Sebastian's apartment
- ◆ Deckard and Rachael

- ◆ Super Replicant Roy Batty seeks out Dr. Tyrell



- ◆ Deckard on the Replicant trail
- ◆ Pris in hiding

- ◆ The final battle
- ◆ Closing scenes
- ◆ Cast and crew credits
- ◆ BLADE RUNNER product advertising



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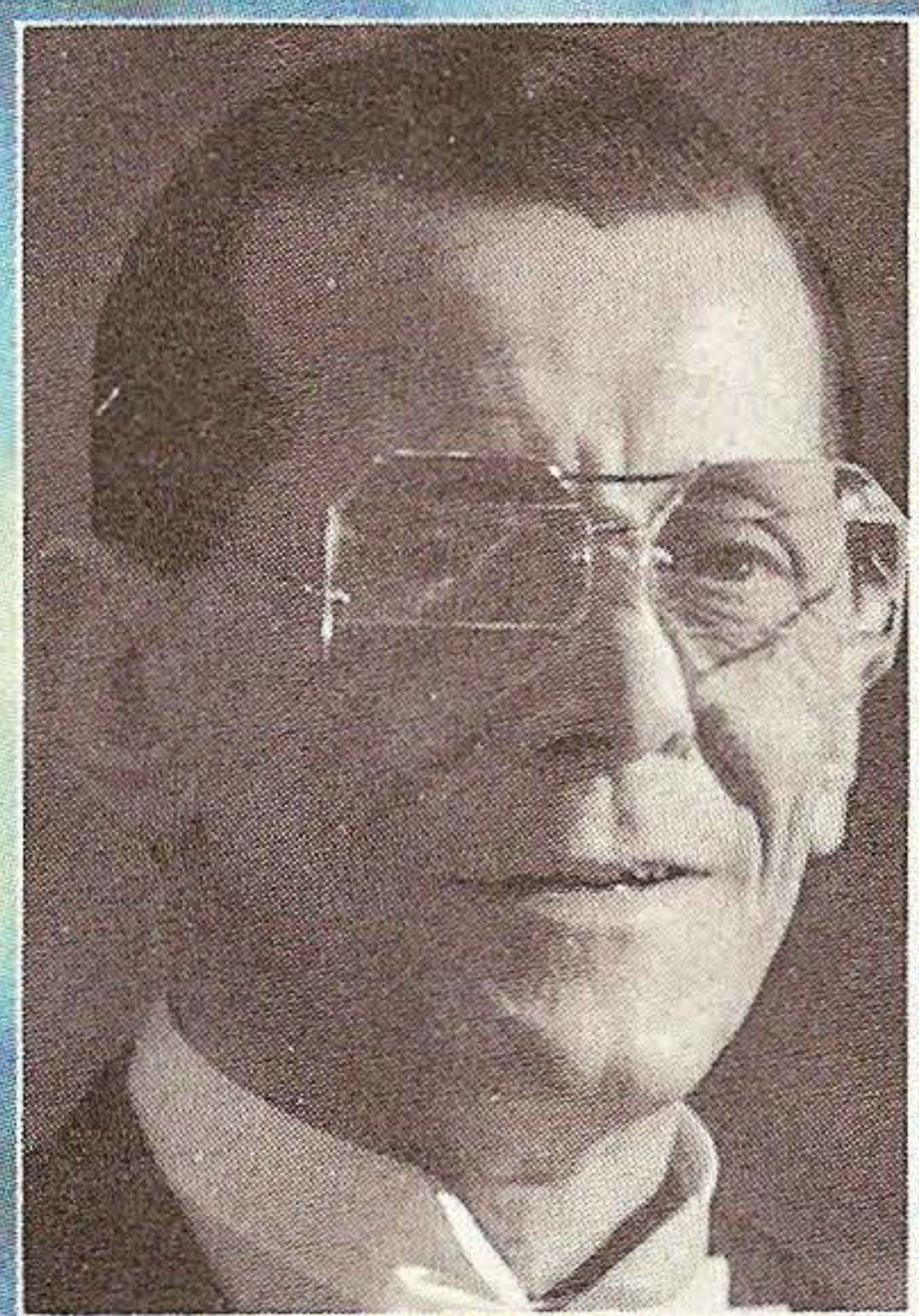
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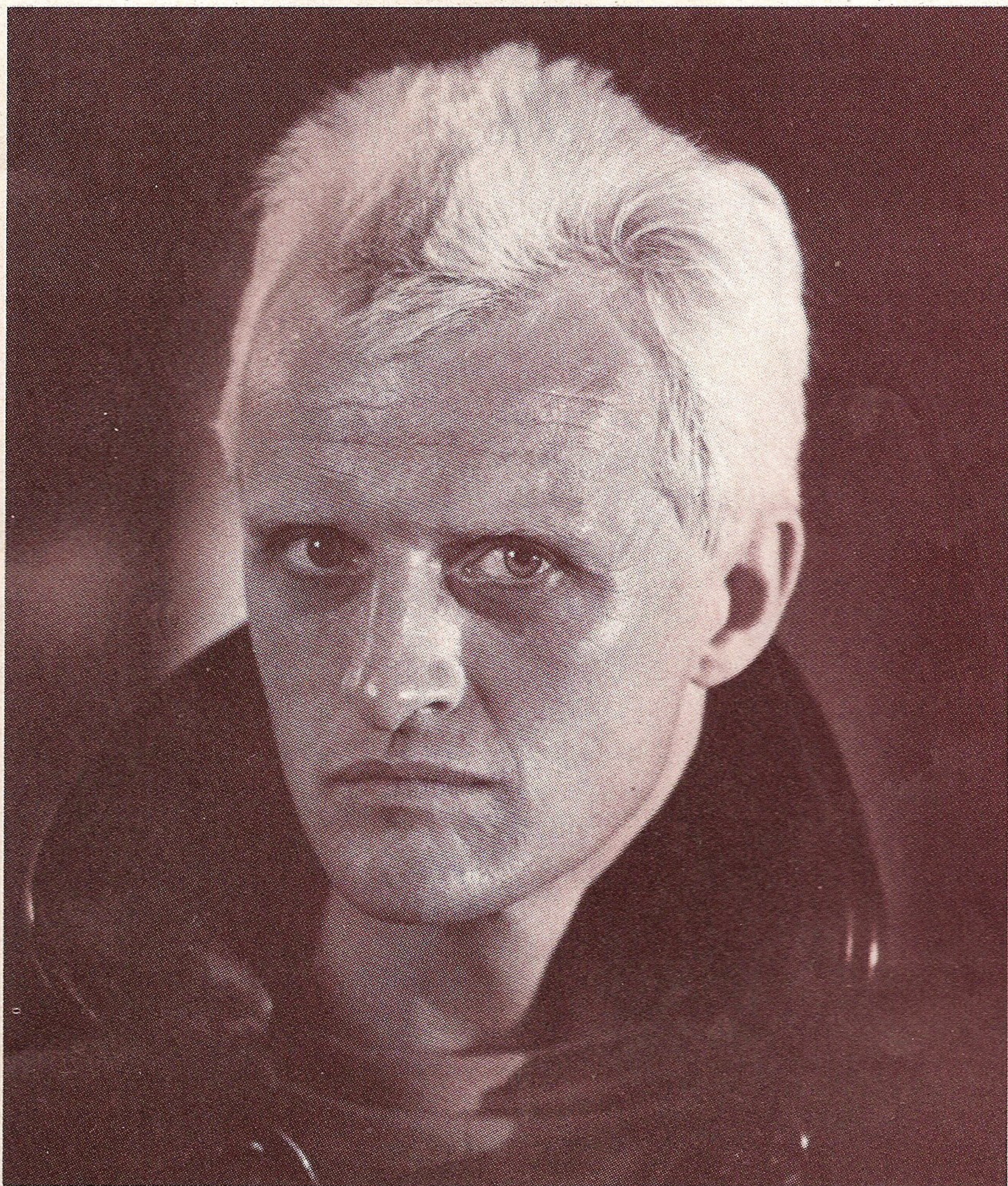
SEC
TOR



Above: Dr. Eldon Tyrell (JOE TURKEL), creator of the Nexus 6 replicants and head of the Tyrell Corporation.

Left: Dr. Eldon Tyrell's beautiful assistant Rachael (SEAN YOUNG)

THE CAST



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2



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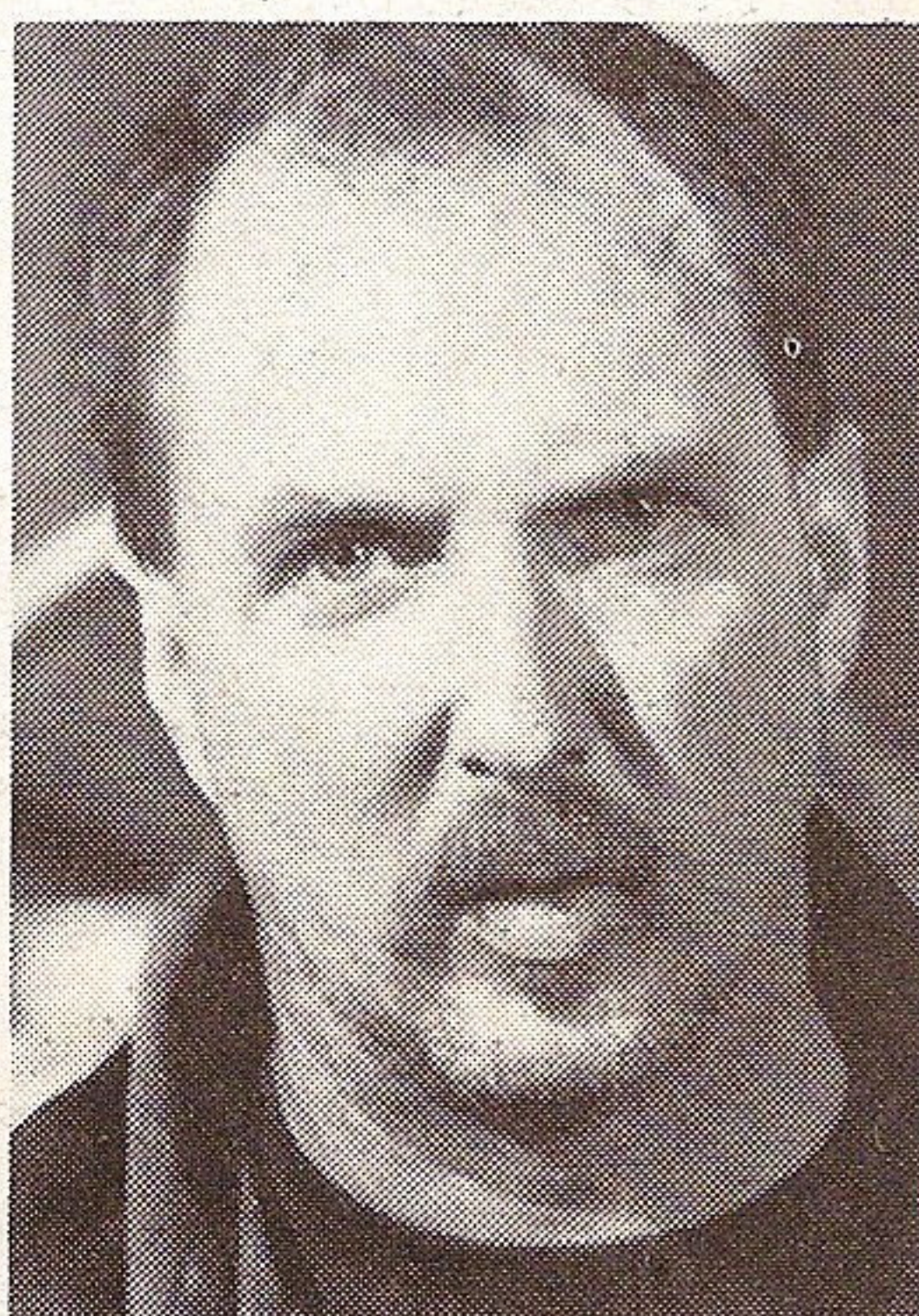
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8



9

1: Roy Batty (RUTGER HAUER), top-of-the-line Nexus 6 replicant leader

2: Pris (DARYL HANNAH), offworld replicant escapee with acrobatic abilities

3: Sebastian (WILLIAM SANDERSON), sickly, genetic-design worker for the Tyrell Corporation

4: Holden (MORGAN PAULL), Deckard's fellow "Rep Detect" investigator

5: Bryant (M. EMMET WALSH), Captian of the police force who summons Deckard back to work

6: Chew (JAMES HONG), specialist in supplying human eyes for genetic engineers

7: Leon (BRION JAMES), extremely powerful and highly dangerous replicant escapee

8: Zhora (JOANNA CASSIDY), exotic replicant escapee, trained for assassination duty

9: Gaff (EDWARD JAMES OLMOS), Deckard's rival replicant hunter



THE CREW



1

1: Director Ridley Scott and author Philip K. Dick surrounded by composite storyboards of dozens of special effects shots used in the film. (photo by Kim Gottlieb)



2

2: Ridley Scott, well-known for his box office hit *ALIEN*, was previously a successful director of TV commercials in Britain.

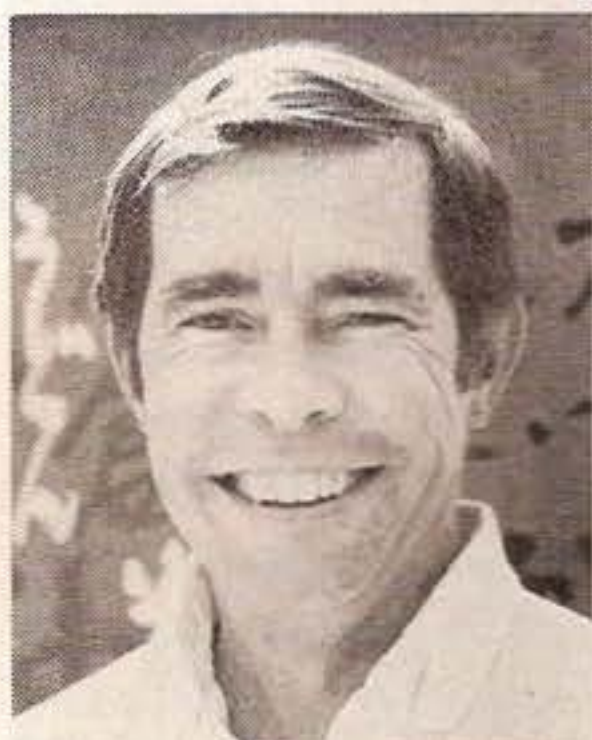
3: Michael Deeley, producer of *BLADE RUNNER*, won an Academy Award for his work on *THE DEER HUNTER*.



4

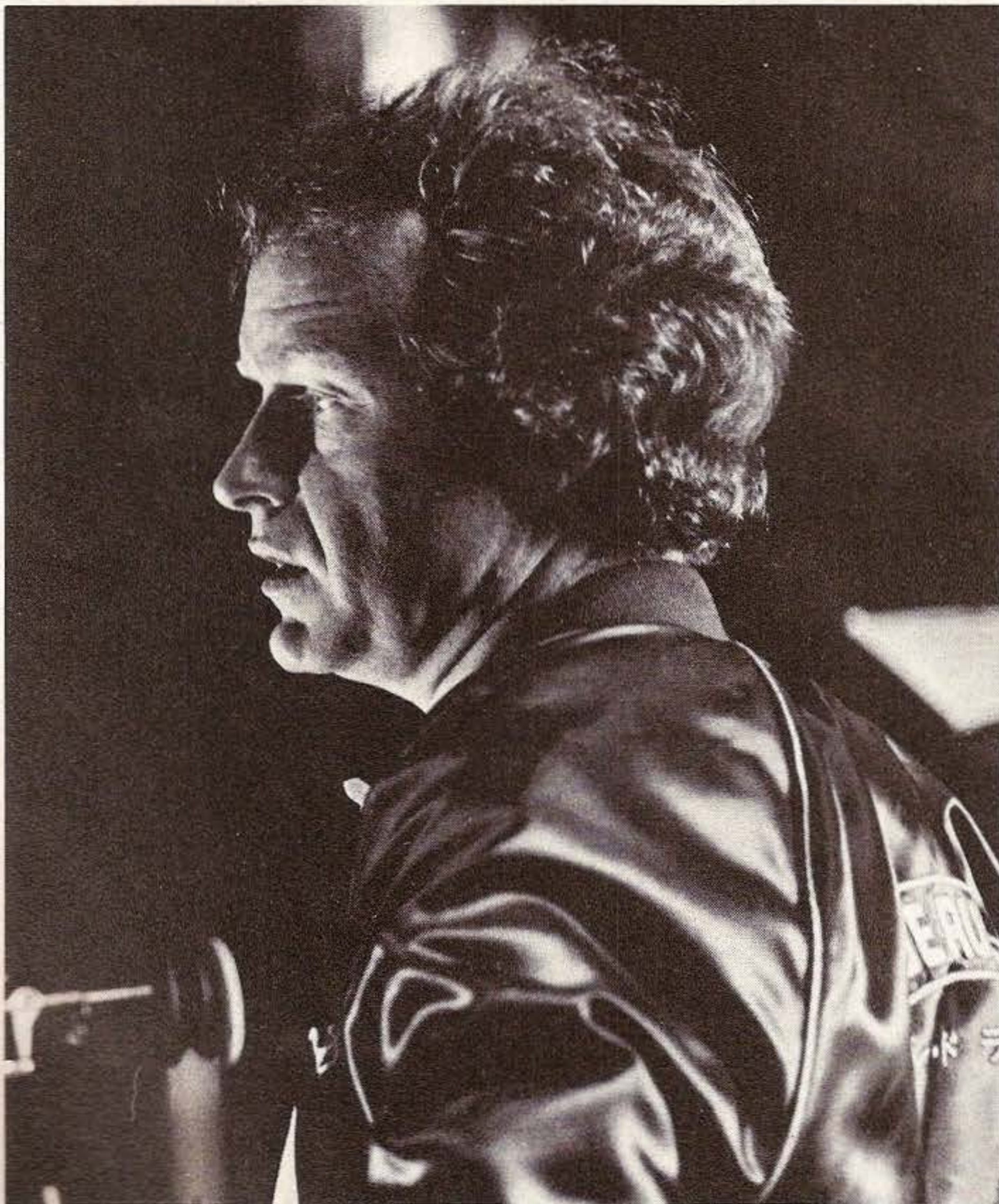
4: The inspiring music for *BLADE RUNNER* is by Vangelis, also the composer, performer, producer of the highly acclaimed *CHARIOTS OF FIRE* soundtrack.

5: Syd Mead, the futuristic artist/industrial designer responsible for visualizing Ridley Scott's images of *BLADE RUNNER*.



5

6: Small-scale buildings were constructed with extreme care and detail—even down to the tiny, individually paned windows, venetian blinds and shutters.

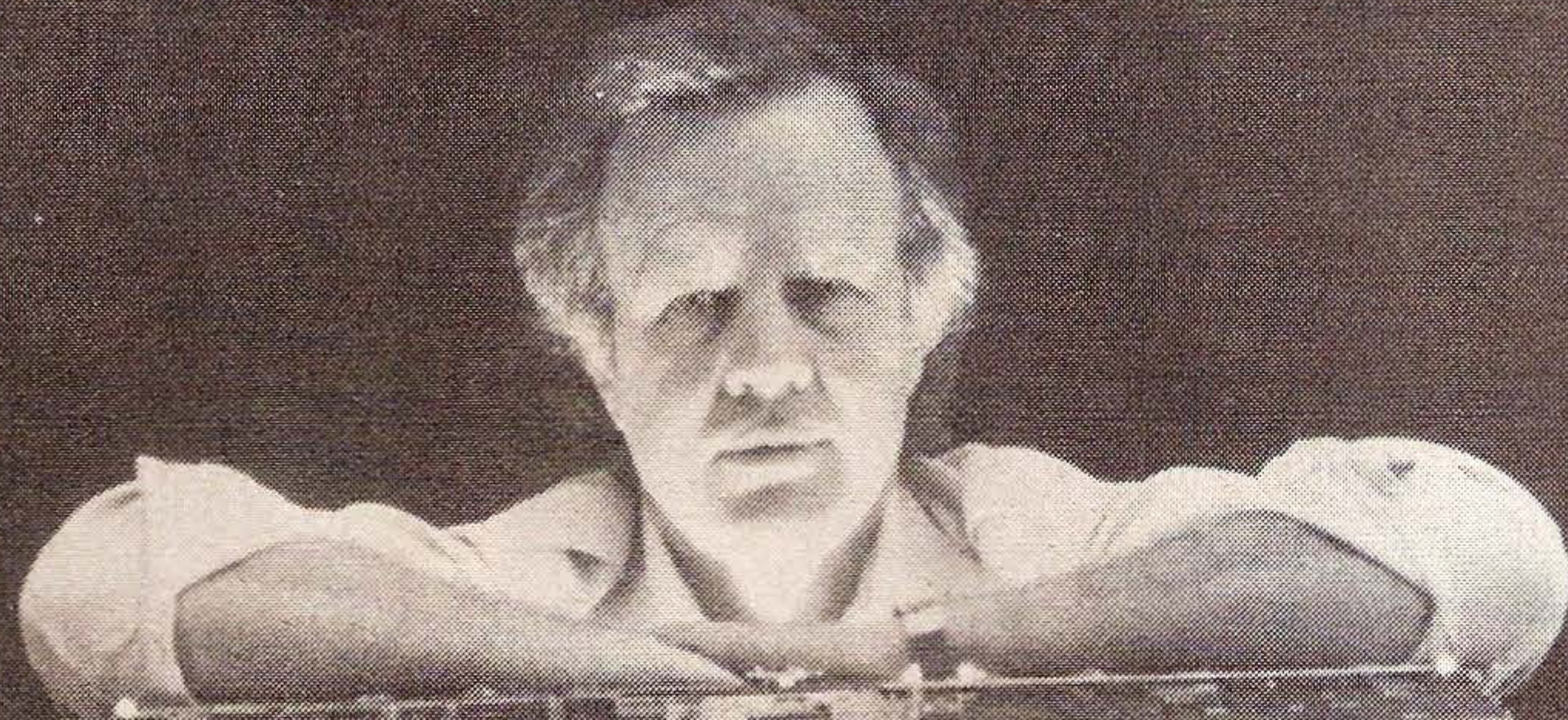


2



6

Douglas Trumbull looms over the miniature of the Tyrell Corporation pyramid created at Entertainment Effects Group. Trumbull received Academy Award nominations for his work on CLOSE ENCOUNTERS OF THE THIRD KIND and STAR TREK—THE MOTION PICTURE.



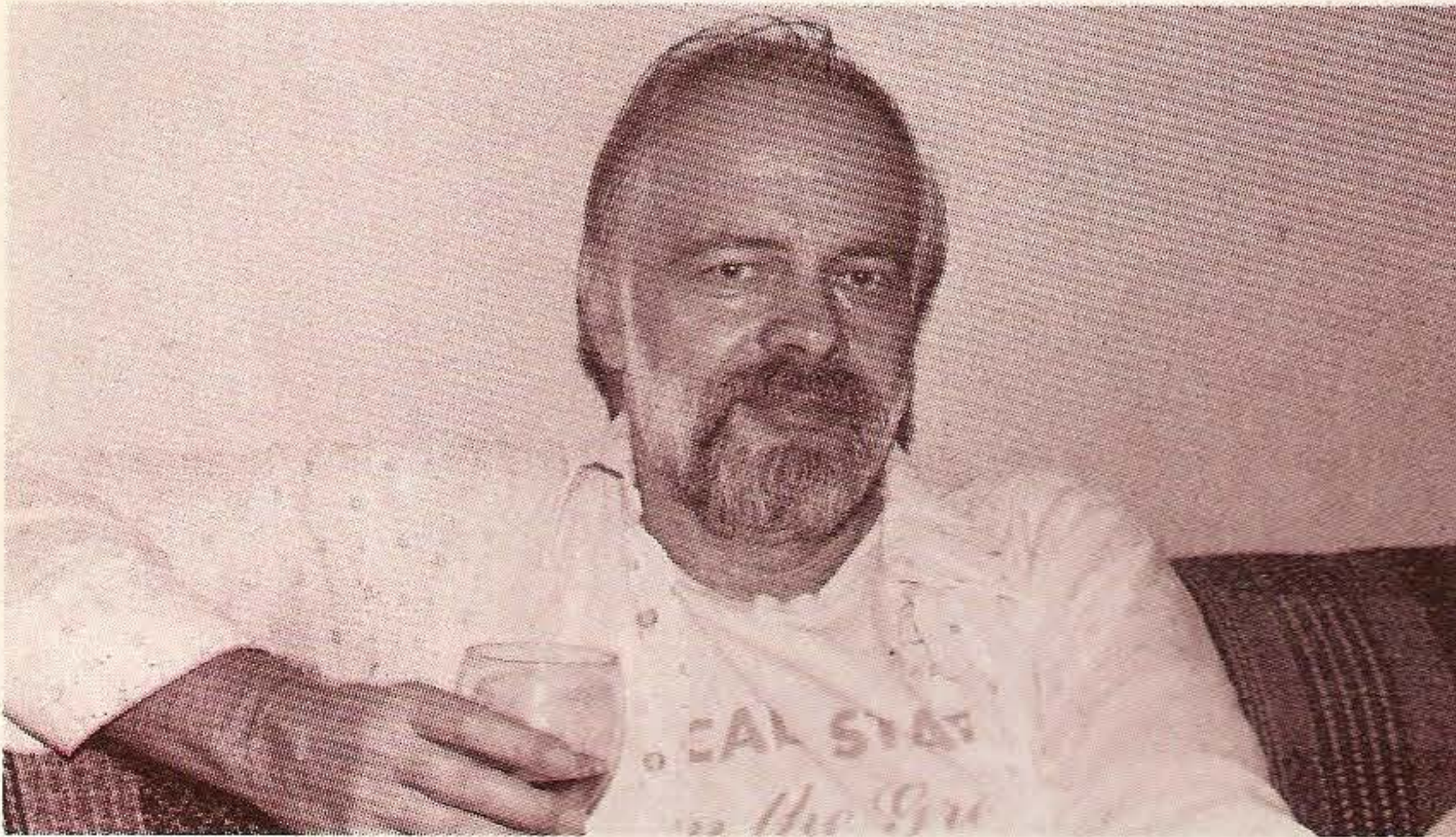
Left: Technicians at EEG attach the fiberoptics—tiny lights at the end of plastic tubes—that light up the vast cityscape.

I can't remember exactly, but I think the pyramid was a composite of my ideas and Ridley's. Originally, the Tyrell building was going to be right in town, it was going to be a massive building right inside the city. We decided it would be much more visual and stark to place it way outside of town, so that it really rose above the horizon. The pyramid was the first miniature that we built. Across its base it was probably eight feet by eight feet. The top was probably two feet square. It was built prior to principal photography, because the first scene shot was the interior of Tyrell's office, and we had to have process plates of the other pyramid outside the window. So we had to build the pyramid, photograph it, prepare the plates and do front projection on that set.

—DOUGLAS TRUMBULL (Special Effects Photographic Supervisor)



PHILIP K. DICK



Above: Philip K. Dick, well respected science-fiction writer, worked closely with the *BLADE RUNNER* producers until his untimely passing March 1982. (photo by Tessa Dick)

Far Right: *DO ANDROIDS DREAM OF ELECTRIC SHEEP?*, the classic science-fiction novel from which *BLADE RUNNER* was adapted, was first published in 1969.

All I can say is that the world in *BLADE RUNNER* is where I really live. That is where I think I am anyway. This world will now be a world that every member of the audience will inhabit. It will not be my private world. It is now a world where anyone who will go into the theatre and sit down and watch that film will be caught up and the world is so overpowering, it is so profoundly overpowering that it is going to be very hard for people to come out of it and adjust back to what we normally encounter.

Once the film begins, you are taken from this world into that world and you really are in that world. And I think the most exciting thing is that it is a lived-in world. A world where people actually live. It is not a hygienically pristine space colony which looks like a model seen at the Smithsonian Institute. No, this is a world where people live. And the cars use gas and are dirty and there is

kind of a gritty rain falling and it's smoggy. It's just terribly convincing when you see it.

Everybody seems to have some kind of business that he is engaged in. Everybody is involved in some kind of thing. Which is what you really do see in a big metropolis. You always wonder, who are these people? Where are they going? What are they doing? What kind of lives are they leading? You become endlessly curious about this amazingly complex life of the metropolis. What exists behind those closed doors? What is going on behind those lighted windows? You get a glimpse but you never get the full story.

One day I woke up and realized that there are 47,000 barrels of nuclear waste that have been dumped in the Atlantic and about half that in the Pacific. In 45 years these thousands and thousands of barrels of nuclear waste, radioactive waste will begin to leak into the ocean and begin to destroy the life chain at its source. And I suddenly realized that, although I won't be alive when it happens, my children and other people will be alive. I realized that this is the most urgent problem that faces us. Destruction of the ocean is destruction of the whales, the porpoises and the life chain itself. We are poisoning our entire life and we really must be the guardians and the caretakers of the whole biosphere. I always thought of it as a hypothetical situation and all of a sudden it became extremely real.

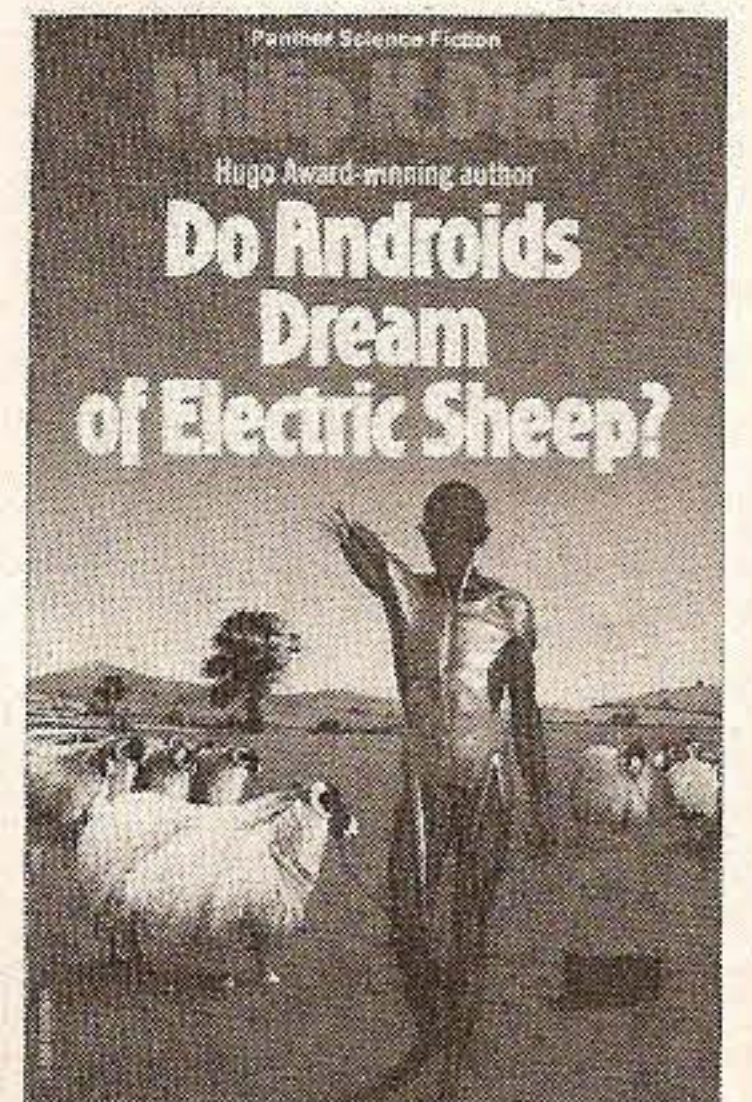
The Voight-Kampff empathy test is probably as valid a test as there is ever going to be—because it is testing for something beyond intelligence, but which is still a form of intelligence. It is sort of a higher form of intelligence, that is, a concern for other living beings. What the test really asks the replicant to demonstrate is a reciprocal concern for other life. One is concerned for the replicants and one asks in return from the replicants a concern for the lives of other creatures. The replicants are entitled to this concern but only if they themselves can exhibit it.

The purpose of the story as I saw it was that in his job of hunting and killing these replicants, Deckard becomes progressively dehumanized. At the same time, the replicants are perceived as becoming more human. Finally, Deckard must question what he is doing, and really what is the essential difference between him and them? And, to take it one step further, who is he if there is no real difference?

Seeing Rutger Hauer as Batty just scared me to death, because it was exactly as I had pictured Batty, but more so. I could have picked Sean Young out of a hundred different women as Rachael. She has that look.

Of course Harrison Ford is more like Rick Deckard than I could have even imagined. I mean it is just incredible. It was simply eerie when I first saw the stills of Harrison Ford. I was looking at some stills from the movie and I thought, this character, Deckard, really exists. There was a time that he did not exist, now he actually exists. But he is not the result of any *one* individual's conception or effort. He is the result of my effort, Hampton Fancher's efforts, David Peoples' efforts, Ridley Scott's efforts, and to a very large extent, Harrison Ford's efforts. And there is actually, in some eerie way, a genuine, real, authentic Deckard now.

Friends of mine who looked at the photographs, who read the novel, said, "Do you realize that if you had not written that book, Harrison Ford would not be wearing that tie, he would not be wearing those shoes?" And I said, "That is true. But what is more exciting is that if Harrison Ford had not played that role, Deckard would never have become an actual person." Ford radiates this tremendous reality when you see him. And seeing him as a character I created is a stunning and almost supernatural experience to me.



RIDLEY SCOTT



The *BLADE RUNNER* script was a great screenplay and, oddly enough, a similar thing happened with *ALIEN*. When *ALIEN* came in out of the blue, I thought it was a wonderful script and I keyed in what I thought could be done with it—I saw it totally. Michael Deeley brought *BLADE RUNNER* to me when I was finishing *ALIEN*. At the time I was reading the screenplay, I thought it was very interesting, but thought, “Oh, science fiction again.” Then, while I was preparing something else, the *BLADE RUNNER* screenplay stayed in my mind. I kept thinking it wasn’t really science fiction at all. In a funny kind of way, it was a rather contemporary movie. So I went back to Michael and said, “Let’s do it.”

Going through cities like Chicago and New York on a bad winter afternoon, you get a sense of the city on overload. And even going through the modern sections that have just been put up, there’s rubbish and there

are bigger and bigger buildings going up. Essentially the city is becoming more and more dwarfed by the environment.

Fashions aren’t going to be changing that drastically in forty years. I think that’s always a disastrous mistake that filmmakers fall into—the diagonal zippers and silver hair syndrome. When you do a futuristic story, unless you’re going to leap forward 100, 200, 300 years, you’re not going to see that drastic a change. Certainly not in forty years.

When we set out to do this film, we decided to make “android” a taboo word. I said anybody who uses the word “android” gets their head broken with a baseball bat. The word sets up all sorts of preconceptions of the kind of film this could be. An android might be human, actually be flesh and blood, genetically structured, but we simply decided not to use the word because it’s over-used and misused. So we developed our own word, which is the word “replicant.”

A replicant is essentially a total human being, an all-flesh culture, that is very advanced and highly perfected. That’s the odd dichotomy of the whole story. The detective’s job is to be a kind of policeman but also an exterminator, if necessary. His job is to hunt replicants who happen to find their way into the city. They have no right to be there because the replicants were originally developed for offworld situations, military, industrial, mining. They are kind of a second-class generation developed for inhospitable environments and dangerous or boring work. There may come a time when, if we’re sending an astronaut off into deep space and know he’ll never come back, we may want to send a replicant instead.

Before the film, I spent a little bit of time with the actors finding a level and dimension on the characters. After a fair amount of discussion, the actor starts to key in on what he feels would be right for himself with what I want, and starts forming it himself along that route. It’s almost like a sculpting process. You gradually build up the character as you go. I also find it useful to write out a biography of each character—it helps give the actor a direction.

I spent time explaining to Rutger and Brion how the replicants were originally designed and what duties they would have performed. Almost like giving them a plotted history of how science had developed up this particular point and what uses had been found for what had essentially become a second-class generation. They started to key in on that and argue about it. As soon as you get an actor arguing about something, then you know you’re getting somewhere.

I think a lot of directors are suddenly realizing that special effects films don’t necessarily mean crappy movies. The word “special effects” is frequently associated with lousy horror movies. But now I think good effects movies are attracting a different level of director. Directors and producers are beginning to realize that the special effects are simply tools to make a good film, a very necessary part. Unless the director gets involved in them, he’s gambling. The director has got to have input or he’ll get the wrong effects.

Top: Director Ridley Scott demonstrates a choke hold to Harrison Ford for an upcoming scene.



Above: Ridley Scott (wearing cap) and crew brave the below-zero temperatures in Chew’s laboratory, which was actually the interior of a freezer at a meat packing plant in Downey, California.

Below: On the way to the police headquarters, Gaff’s spinner passes this gigantic billboard, which appears 3-dimensional. The advertisement had to be separately photographed and projected onto its futuristic billboard. Scott’s theory of advertising in the future called for a media blitz including video outdoor billboards.



Los Angeles, the year 2019



illions of people in recent years have colonized on other planets due to the over-population and pollution of Earth. Those who remain behind live in huge cities with skyscrapers as high as 400 stories. A vivid street life, with its flashing neon and bizarre traffic jams, clogs the city as it's drenched by the continual rainfall.

The police maintain control through the spinner—a flying car that allows them to hover above traffic and speed to building tops, and the esper—a super computer that enables them to search a room without even being there.

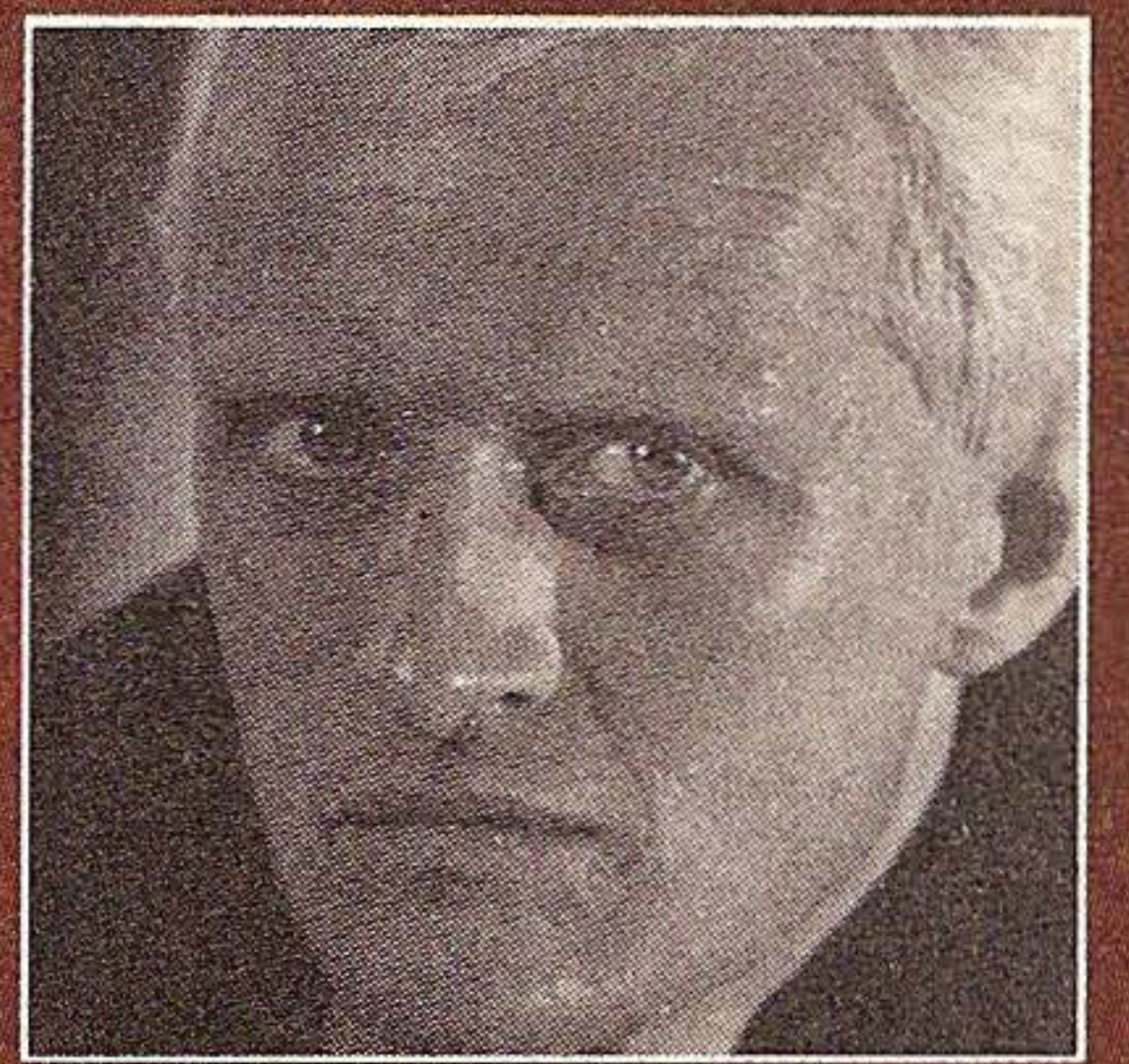
Genetic engineering has become one of Earth's biggest industries. When most of the world's animals became extinct, the genetic boom hit big by creating a line of artificial animals for use as pets. The industry was soon supplying genetically engineered humans, called replicants, to the Earth's colonies as slave labor and to the military for use in deep space.

Tyrell Corporation, the top replicant manufacturer, recently introduced the Nexux 6 model—the “ultimate” replicant with super-human strength. These replicants, however, are virtually identical to real humans, causing a major problem.

Replicants are outlawed on Earth but some manage to return and try to pass as human. That's when the police call in the Blade Runners, special detectives who use an elaborate type of lie detector (called the Voight-Kampff) to tell the difference between humans and replicants. It is the Blade Runner's job to track down the replicants and eliminate them.

The police have received an emergency report—four Nexus 6 replicants have returned to Earth after taking over a space shuttle by killing its crew. The police captain sends for the one man best able to find them: Rick Deckard (HARRISON FORD), an ex-cop and expert Blade Runner.

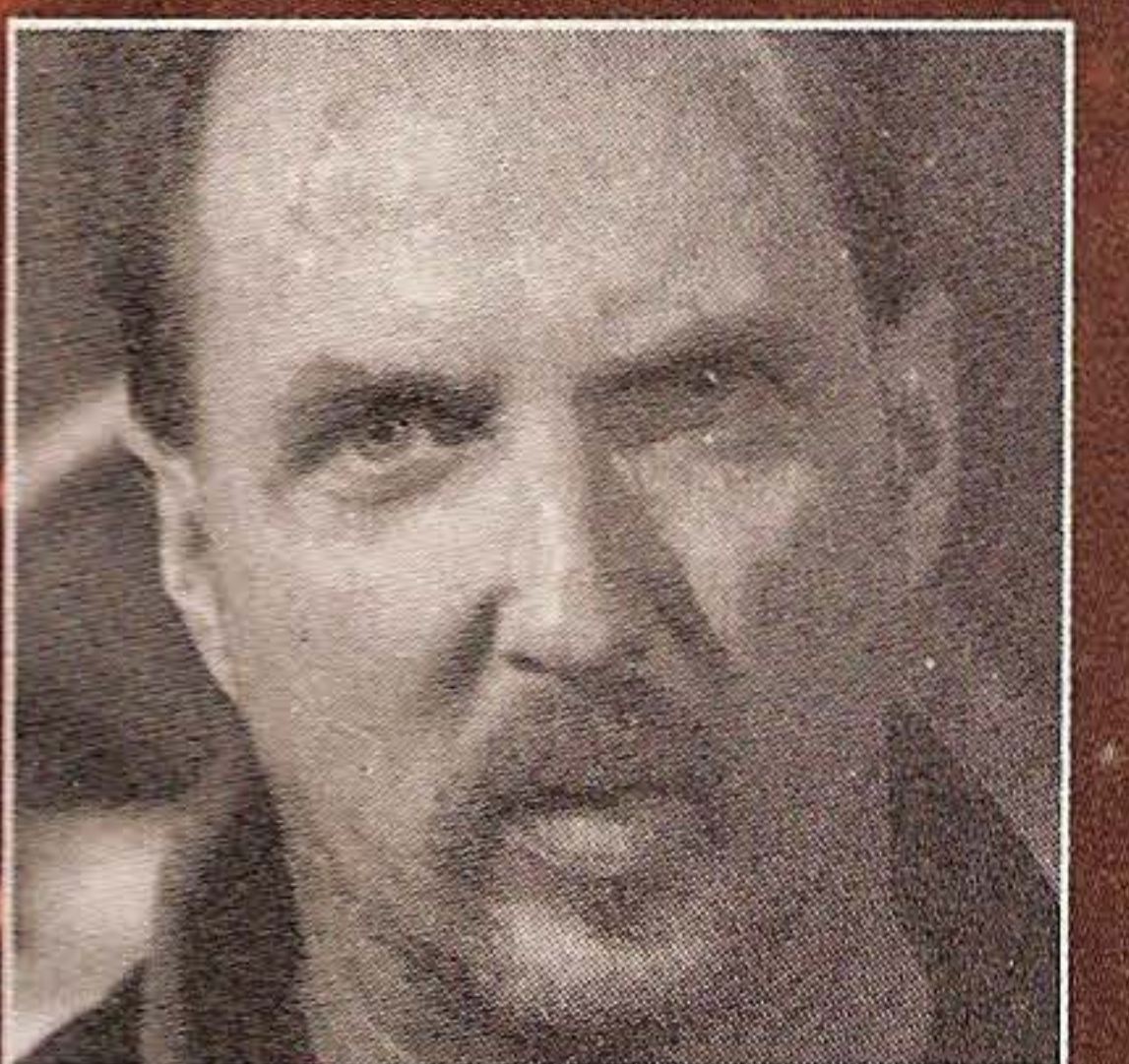




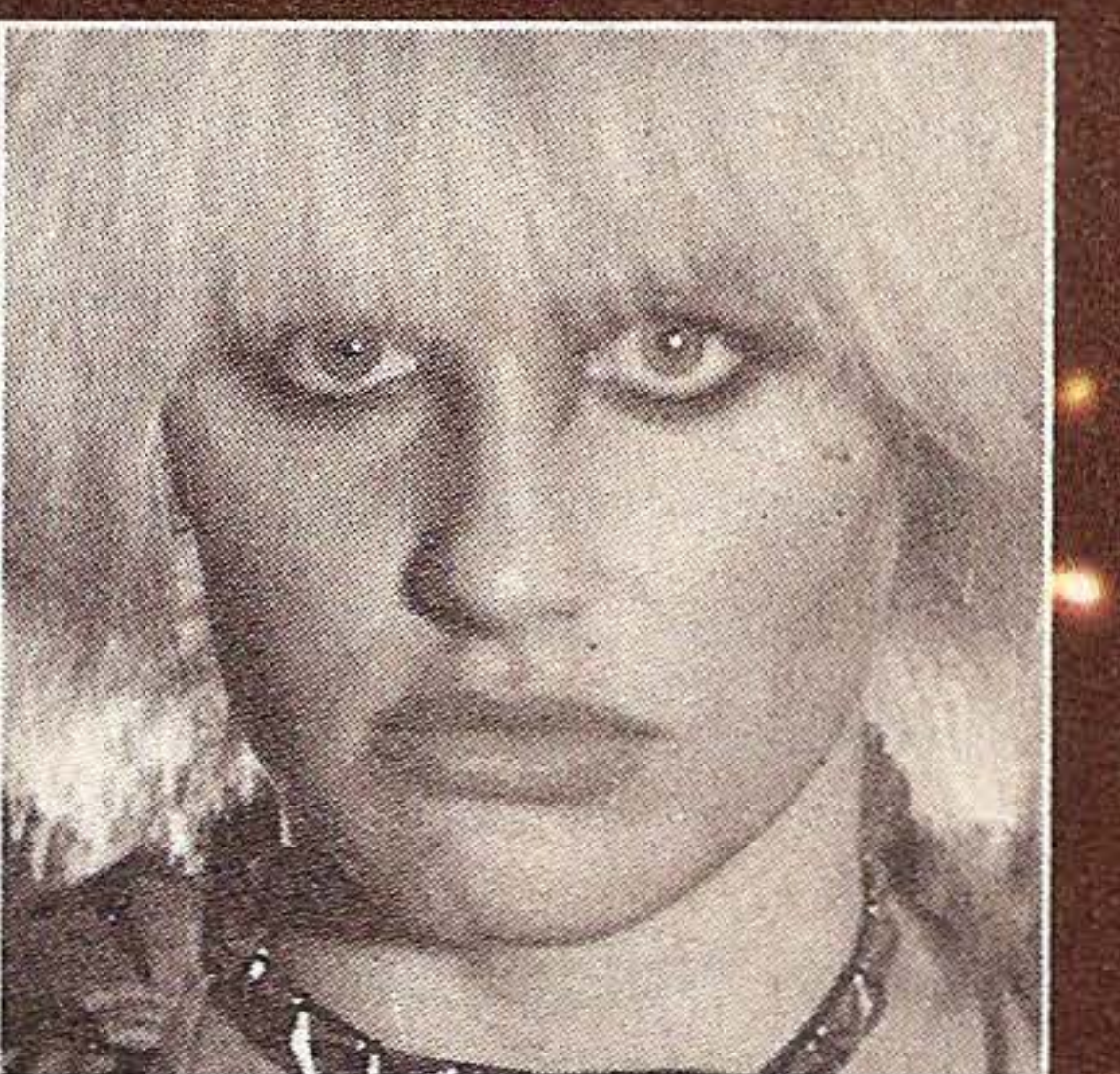
**Replicant (M) Des: BATTY
(Roy)**
NEXUS 6 N6MAA10816
Incept Date: 8 JAN, 2016
Func: Combat, Colonization
Defense Prog.
Phys: LEV.A Ment: LEV.A



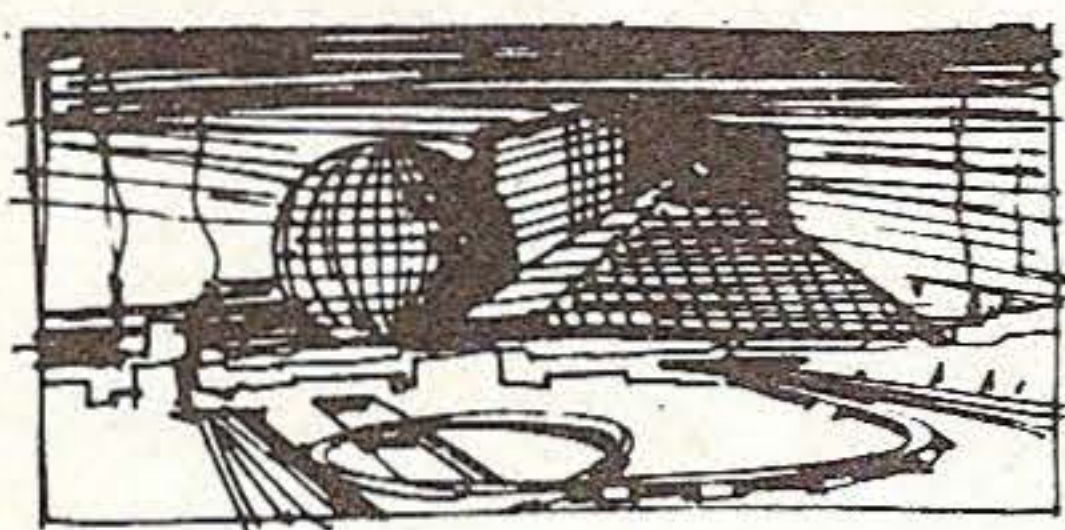
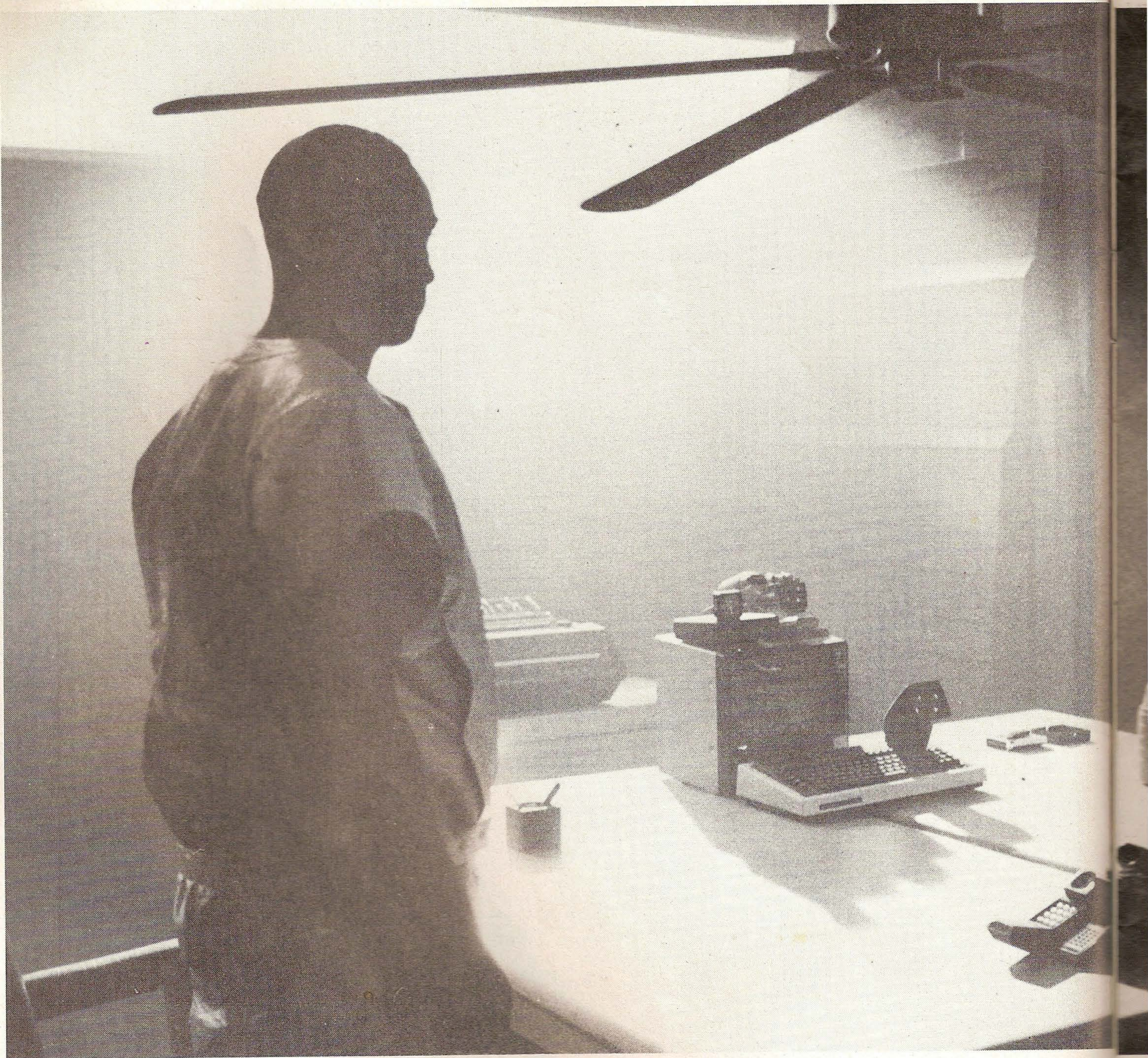
Replicant (F) Des: ZHORA
NEXUS 6 NGFAB61216
Incept Date: 12 JUNE, 2016
Func: Retrained (9 Feb,
2008) Police/Homicide
Phys: LEV.A Ment: LEV.B



Replicant (M) Des: LEON
NEXUS 6 N6MAC41717
Incept Date: 10 April, 2017
Func: Combat/Leader
Phys: LEV. A Ment: LEV. C



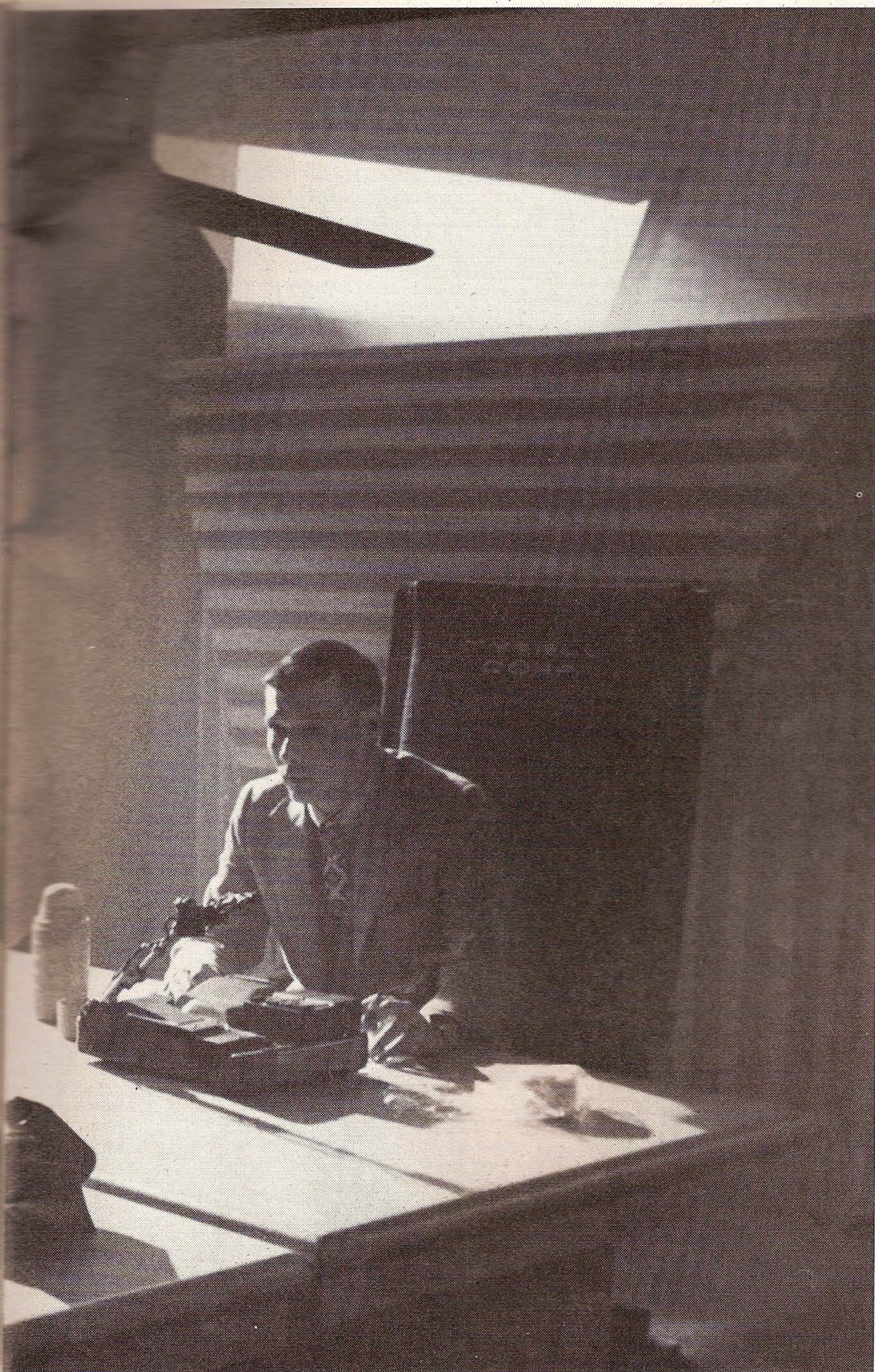
Replicant (F) Des: PRIS
NEXUS 6 N6FAB21416
Incept Date: 14 FEB, 2016
Func: Military/Leisure
Phys: LEV.A Ment: LEV.B



Top: Inside the Tyrell Corporation, investigator Holden interrogates his next suspect, Leon, with the sensitive Voight-Kampff test.

Above: Ridley Scott sketched this early rendering of the Tyrell Corporation—the pyramid was a form he wanted to use. The crew called Scott's drawings "Ridleygrams".





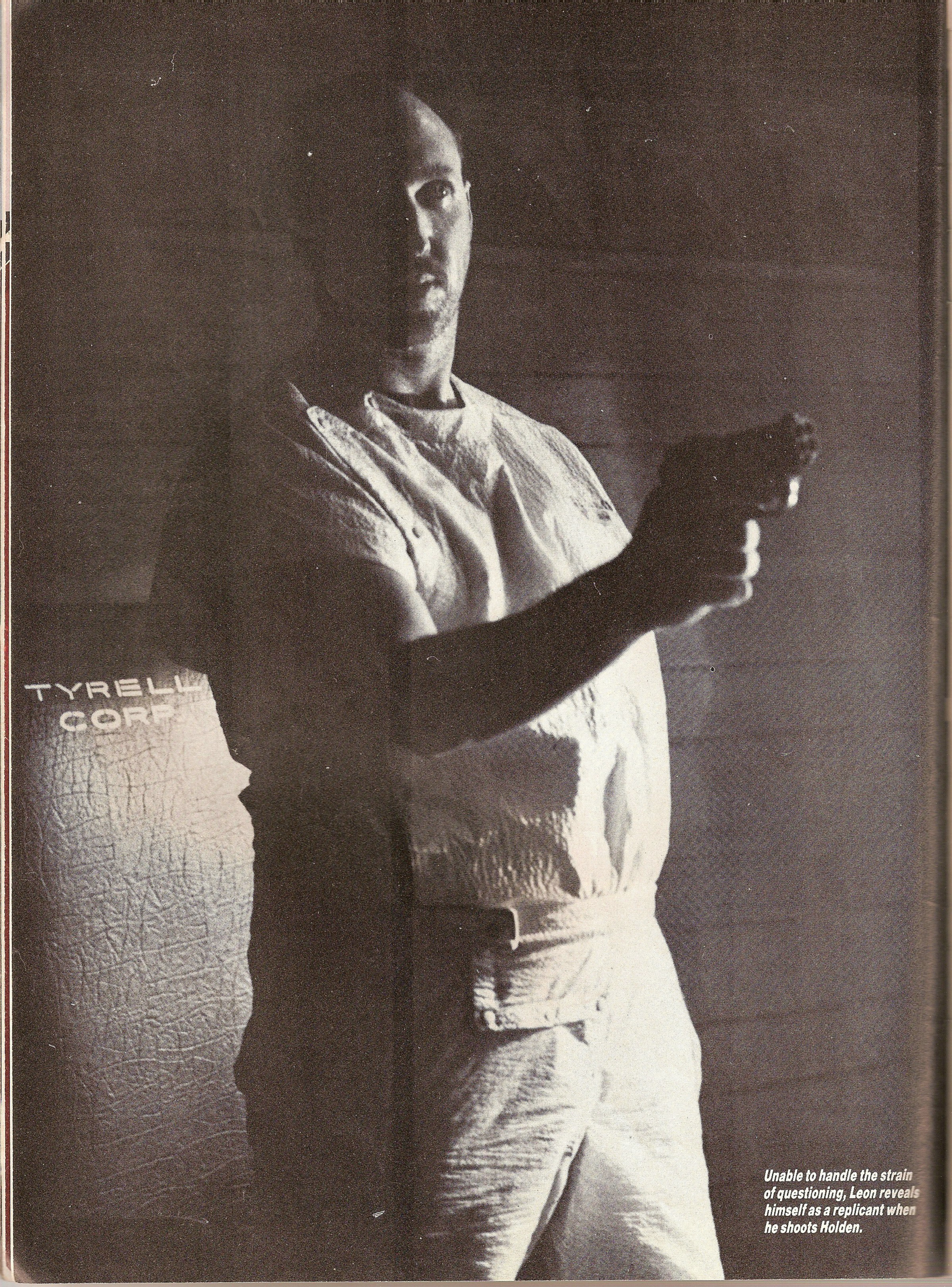
Ridley drew a sketch of this machine, which he said was an exotic kind of lie detector, and it reads the iris contraction. When you lie, or are under stress, your iris tends to contract or expand. The Voight-Kampff machine would center on the pupil and the operator would have a full-screen enlarged picture of the iris. The machine would measure the contractions of the iris and put it on a graph or something.

Ridley wanted this machine to be fairly delicate, briefcase size, easily portable, but it also had to look very dangerous sitting on a desk, very threatening, and sort of like a giant tarantula. Since it isn't dangerous because it's large, it had to be dangerous because it's threatening. So we decided it should breathe. My rationale for that was that the machine would draw in air samples in the immediate area. When you are scared or apprehensive, your body gives off an odor. And I think it's minute molecular detachments of protein or something that your sweat glands give out. So your chemistry changes when you're tense. You unfold the machine and it starts itself as soon as the subject walks in the room; this arm moves around and focuses at the suspect's eye. It's sort of alive in a way all by itself, and it's very, very threatening. —**SYD MEAD** (Visual Futurist)

Syd Mead came up with the designs for the incredible Voight-Kampff machine. He had a discussion about it with Ridley and me and then came up with about three or four schemes. Finally we came down to a unit that opens up and has a breather and an oscillator and all sorts of gadgets. Basically it was a lie-detector machine. The lie is, I am not a replicant. —**LAWRENCE G. PAULL** (Production Designer)

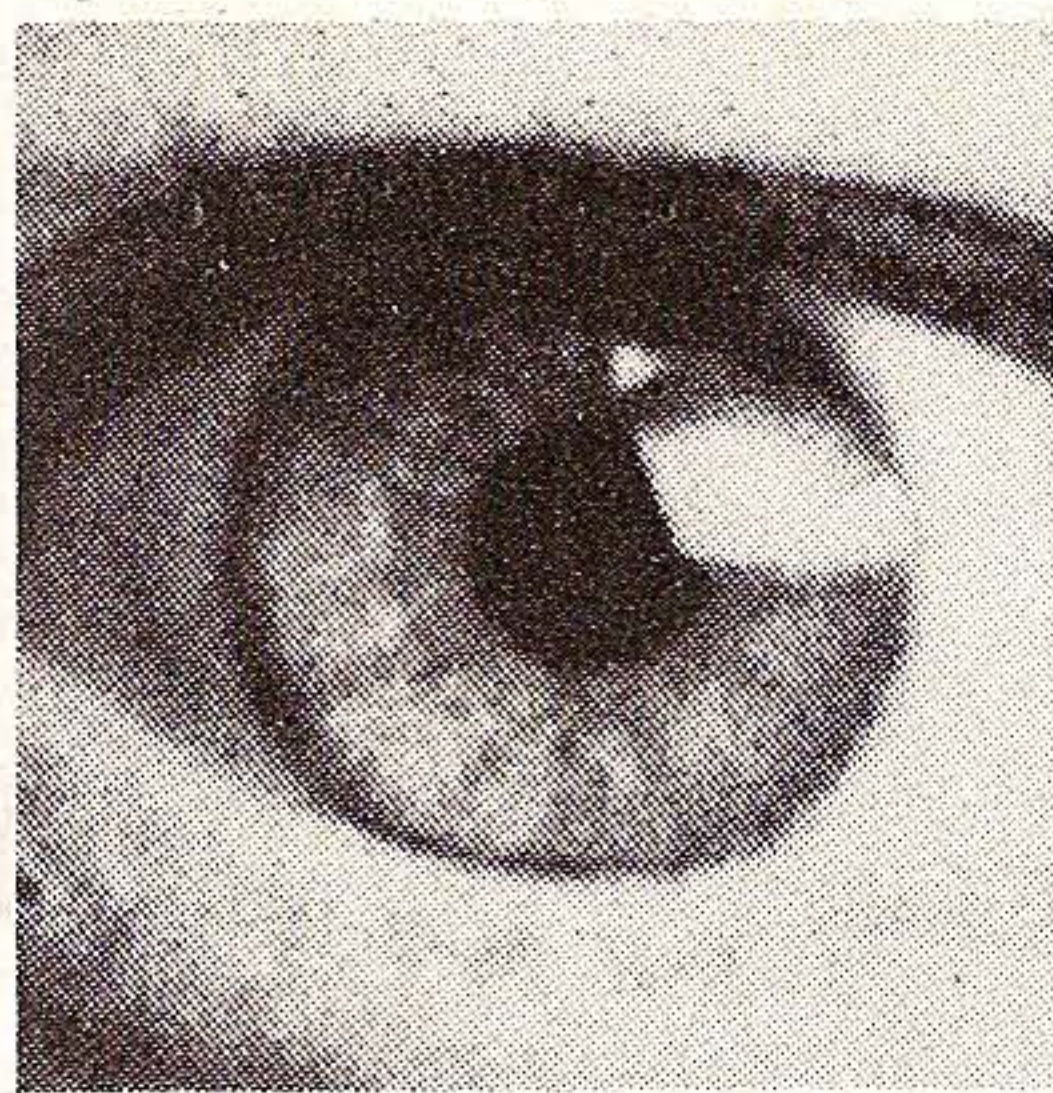
Left: A miniature spinner flies toward the Tyrell pyramid in this composite shot. The twinkling lights make it appear more realistic.





TYRELL
CORP.

Unable to handle the strain of questioning, Leon reveals himself as a replicant when he shoots Holden.



LEON
Oh. It's not fancy or anything.

HOLDEN
You're in a desert, walking along in the sand when . . .

LEON
Is this the test now?

HOLDEN
Yes. You're in a desert, walking along in the sand when all of a sudden you look down and see a . . .

LEON
What one?

It was a timid interruption, hardly audible.

HOLDEN
What?

LEON
What desert?

HOLDEN
Doesn't make any difference what desert . . . it's completely hypothetical.

LEON
But how come I'd be there?

HOLDEN
Maybe you're fed up, maybe you want to be by yourself . . . who knows. So you look down and see a tortoise. It's crawling toward you . . .

LEON
A tortoise. What's that?

HOLDEN
Know what a turtle is?

LEON
Of course.

HOLDEN
Same thing.

LEON
I never seen a turtle.

He sees Holden's patience is wearing thin.

LEON
But I understand what you mean.

HOLDEN
You reach down and flip the tortoise over on its back, Leon.

Keeping an eye on his subject, Holden notes the dials in the Voight-Kampff. One of the needles quivers slightly.

LEON
You make up these questions, Mr. Holden, or they write 'em down for you?

Disregarding the question, Holden continues, picking up the pace.

HOLDEN
The tortoise lays on its back, its belly baking in the hot sun, beating its legs trying to turn itself over. But it can't. Not without your help. But you're not helping.

Leon's upper lip is quivering.

LEON
Whatya mean, I'm not helping?

HOLDEN
I mean you're not helping! Why is that, Leon?

Holden looks hard at Leon, piercing look.

Leon is flushed with anger, breathing hard, it's a bad moment, he might erupt.

Suddenly Holden grins disarmingly.

HOLDEN
They're just questions, Leon. In answer to your query, they're written down for me. It's a test, designed to provoke an emotional response.

Leon is glaring now, the blush subsides, his anger slightly diffused.

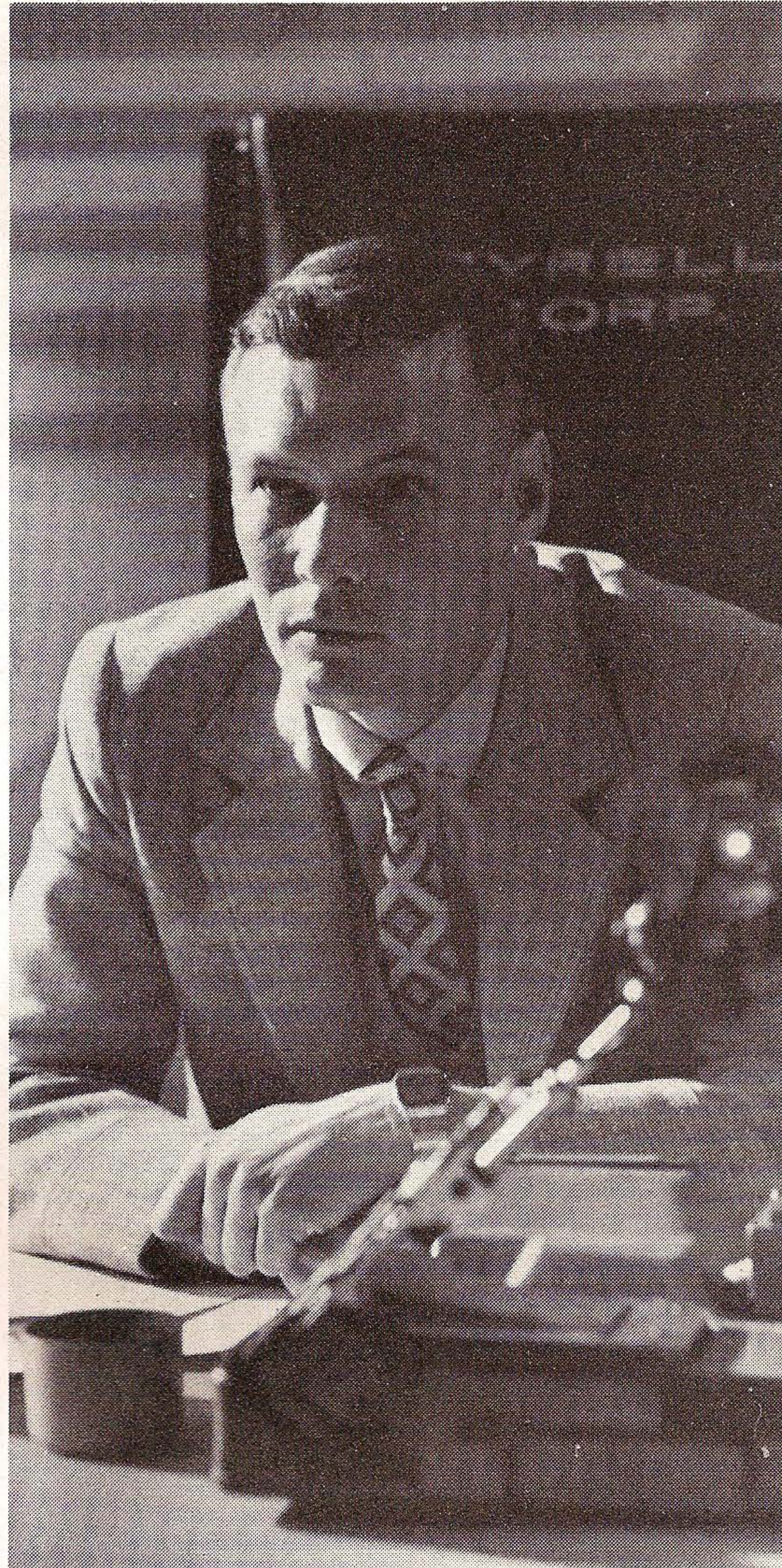
Holden smiles cheerfully, very smooth.

HOLDEN
Shall we continue?

Leon nods, still frowning, suspiciously.

HOLDEN
Describe in single words. Only the good things that come into your mind. About your mother.

LEON
My mother, . . . I'll tell you about my mother.



Above: Holden analyzes test data as he administers the V-K test to Leon. Leon realizes his response will mark him as a replicant escapee and reacts violently.

Top Left: Analysis of the eyeball is a key factor in the Voight-Kampff test. A fluctuation of the pupil with an involuntary dilation of the iris indicates a positive emotional response—a response replicants cannot supply.

DOUG TRUMBULL

In a space film like STAR TREK or STAR WARS you have flying vehicles that are out in space, not interacting with anything. There are no reflections on the surface of the vehicle or any particular lighting complexity. The lighting of miniatures like that is relatively simple. But when you have a miniature that has to interact with a live environment or another miniature environment, it becomes very complicated. For example, the vehicles in BLADE RUNNER have a lot of bright lights on them, and those lights have to shine on the miniature buildings. If the buildings have lights on them, they have to reflect on the miniatures. And they're actually being shot at two different times. You really have to think it out to get the interactive lighting to work right.

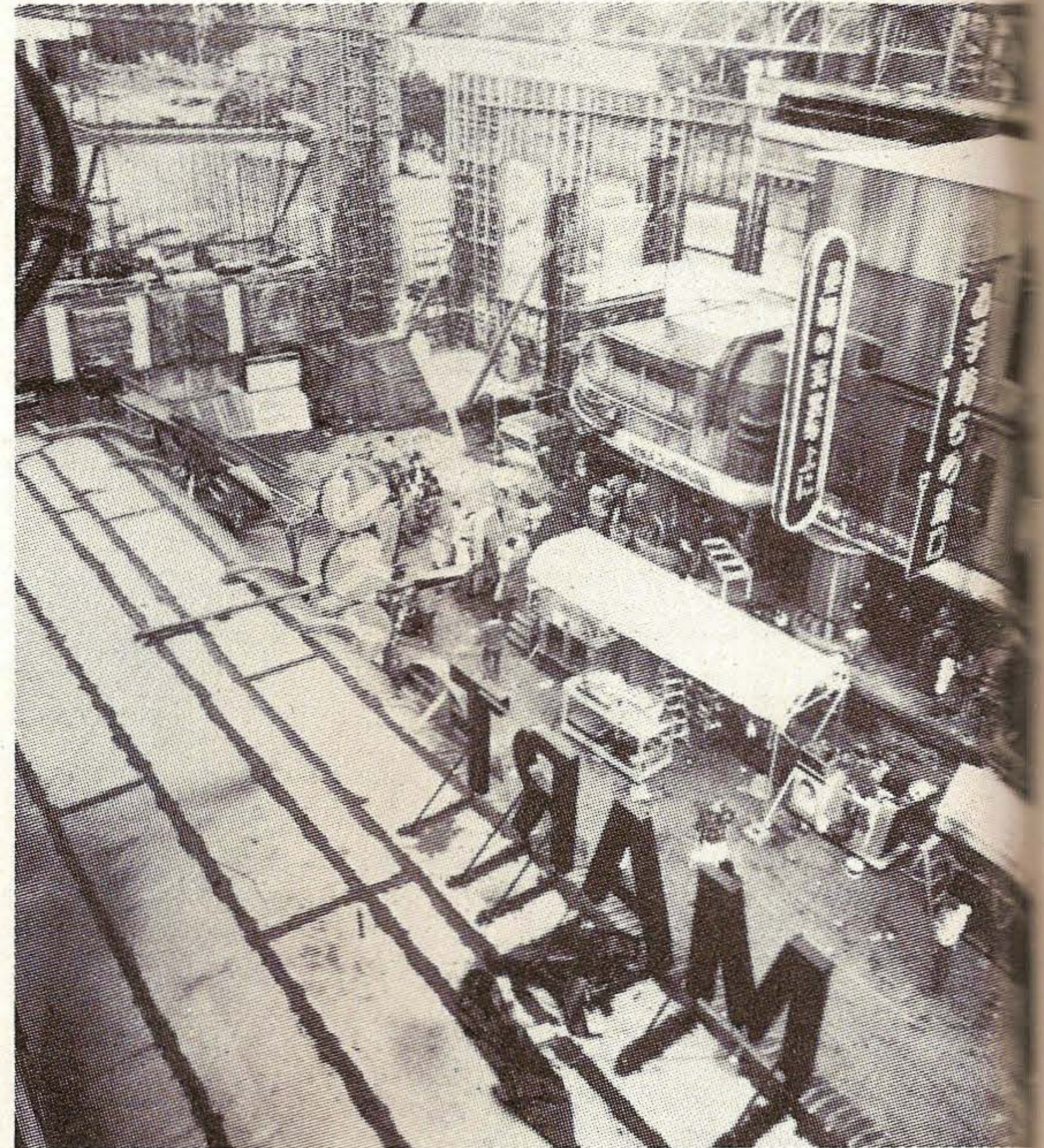
It's difficult to photograph spacecraft miniatures with the elements of layers of gray and rain being optically into it. Smoke, steam and fire were all added in miniature. And, traditionally, water and fire are the biggest problems for special effects people because it's so hard to get them in scale. If they're not done right, your eye tends to notice it. A lot of work went into shooting large-scale rain effects. For instance, when you see miniature shots or matte painting shots, there's rain dripping through the frame or distant appearing rain, that's actually just shot outdoors late at night with nothing else. Just rain with nothing else and that rain is superimposed with the miniature shots optically. It took many more optical levels than the normal kind of effects of space or a CLOSE ENCOUNTERS. So, it was a real expansion on the kinds of effects we had done before.

Ridley's plan was to saturate the movie with advertisements and media. We came up with this idea of projecting slides and movies onto a screen surface that was made of a sort of textured plastic. So,

instead of looking like a movie projected on a screen, it looked like a series of bulbs shooting up like the lights in Times Square. Actually, they were movies being projected onto those surfaces in a separate shot and then optically into the main shot. All those commercials had to be shot, they had to be built for the film—opticals, animation, titles, and costumes.

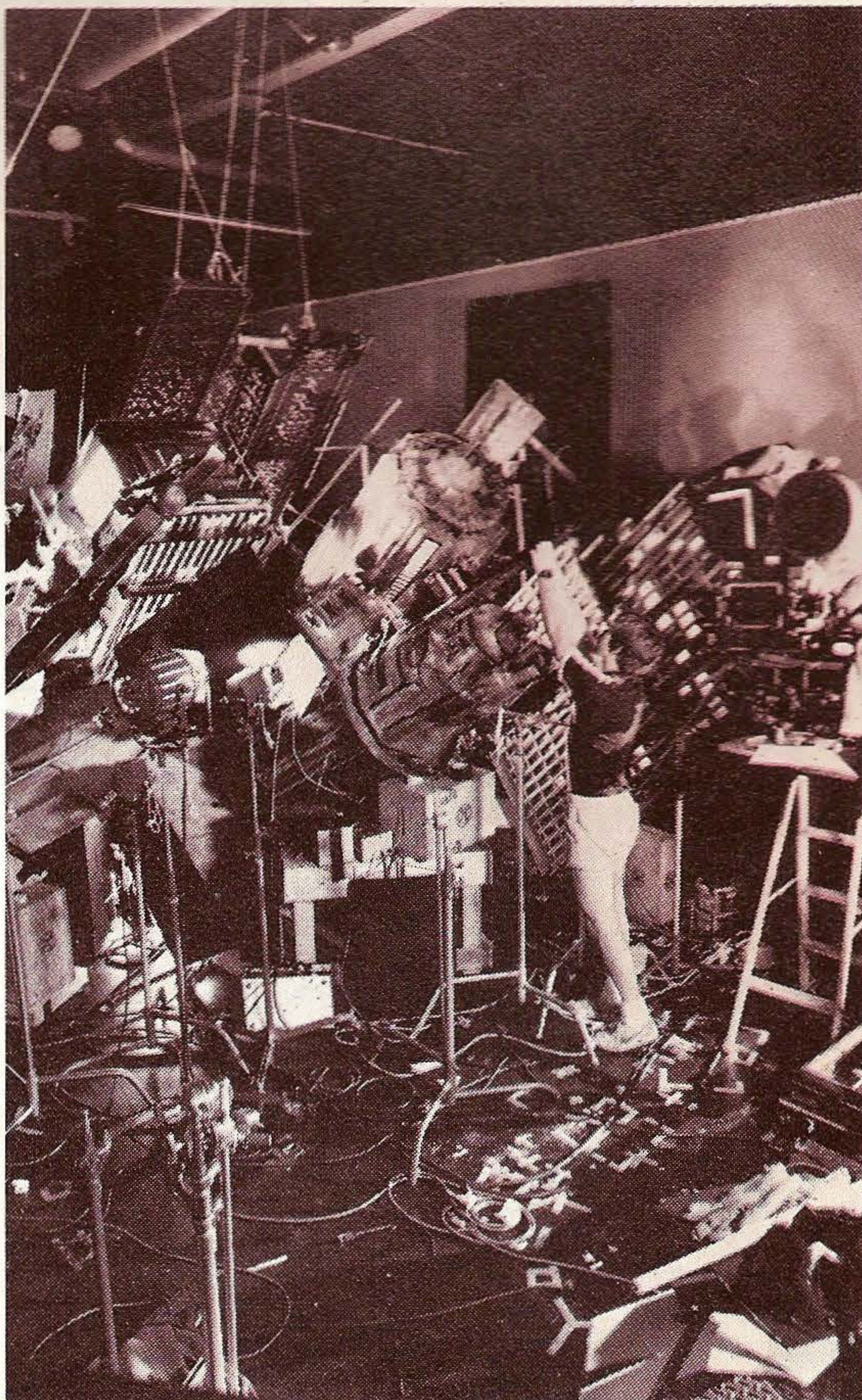
I think Ridley is brilliant; he's very demanding, very particular. He's wonderful because he draws so well. He used to be an illustrator, so when you get into a storyboard meeting or a conference about a prop or a scene, he's able to express what he wants very clearly by drawing a picture of it. It was delightful working with a man like him—a movie director who also really knows his craft. He's had a lot of experience with TV commercials and technology. He knows his cameras, his lenses and is able to express what he wants technically—and he really enjoys it. It's not very easy for just any director to come in and make a movie like BLADE RUNNER. He's insatiable.

The challenge was to make composites of vehicles, spinners, live action, rain, lighting effects, big read out screens, flashing lights, neon spinners in the distance, and camera movements all work simultaneously. These were the most complicated opticals we have ever done. There are more elements per shot, more things moving per shot, more different techniques in each shot. We're really proud of it. Some of the best effects I've ever seen.

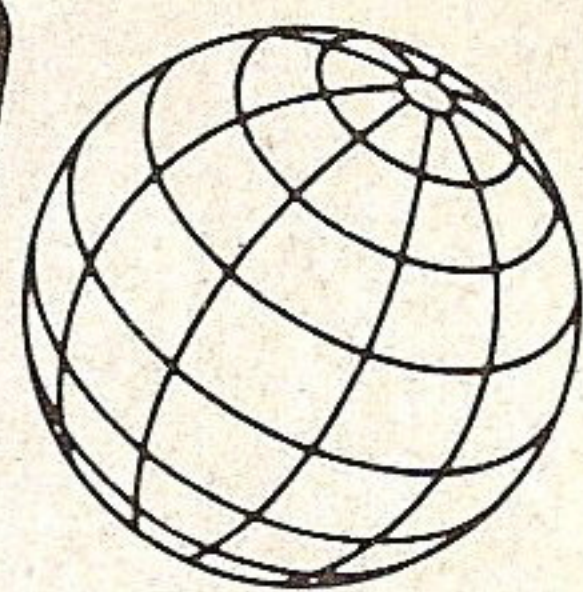


Top: Construction of the intricately detailed downtown Los Angeles streets took place on The Burbank Studios backlot, against the backdrop of the San Bernardino mountains.

Right: To accomplish the rotating flying effect of the spinner, the miniature buildings were placed at an angle. Many different angles were photographed to achieve the special effect of the spinner flying through the futuristic city.



**OFF
WORLD**



Los Angeles November, 2019

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The idea for this noodle bar, where we first see Deckard, was like a McDonald's of the future in a way. The way I translated it, I thought of it as like a place called White Castle I used to go to as a kid. White Castles were originally built in the 1940's. All the surfaces were all curved and tiled. Based on that, but making it an outdoor place, we made our noodle bar. We took the attitude that it's a chain. There's one downtown when we first see Deckard and there's another one when Sebastian drives up to his apartment. —**LAWRENCE G. PAULL**



Above: Deckard's dinner at the noodle bar is interrupted by the arrival of Gaff, whose *Cityspeak*—a combination of several Asian and romance languages—has to be translated for Deckard by the counterman. Gaff persuades Deckard to come with him to police headquarters.

Right: Blade Runner Rick Deckard reads the local newspaper while waiting his turn at the neighborhood noodle bar.

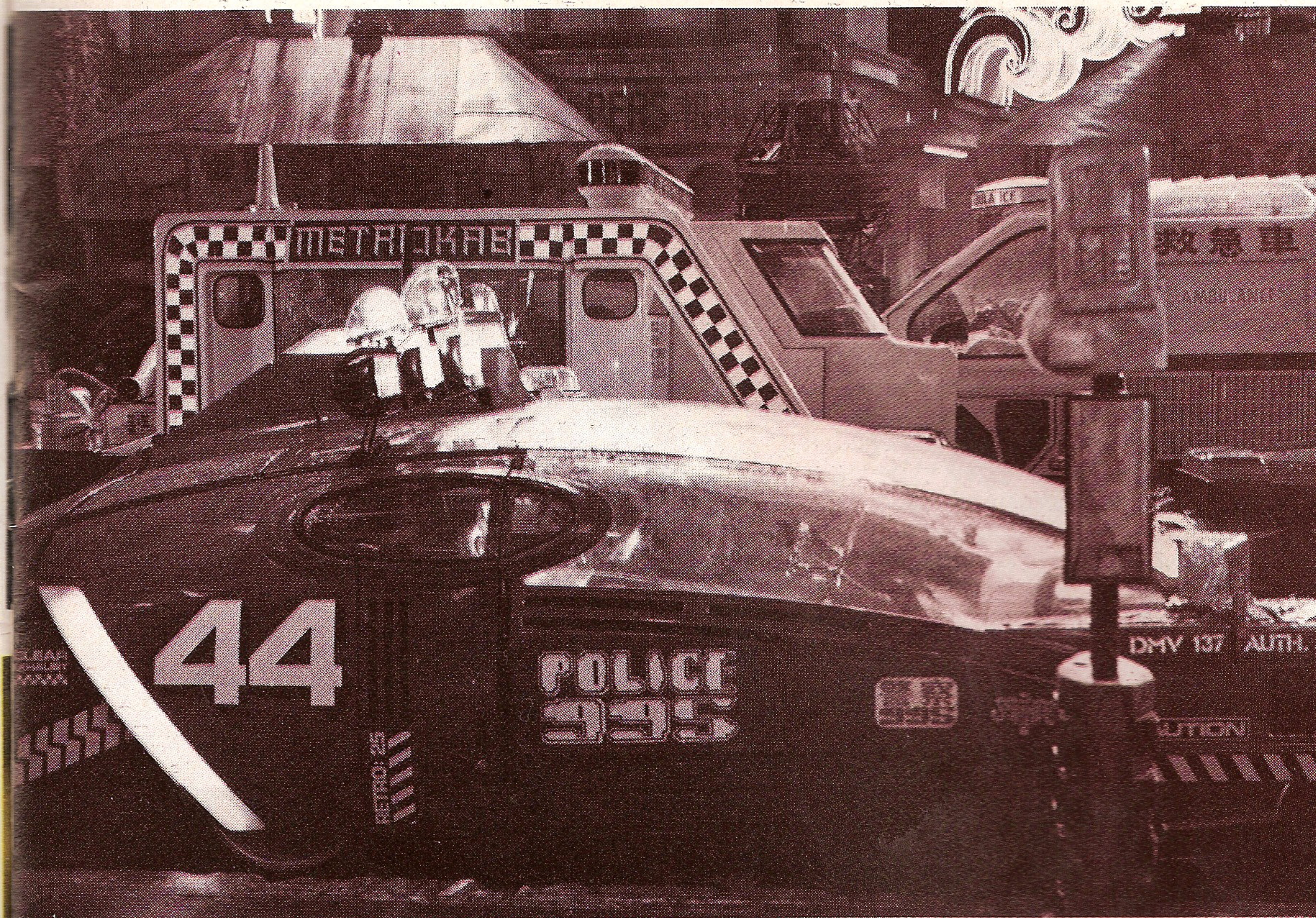
Far Right: The *BLADE RUNNER* production crew affectionately called the unique set, "Ridleyville".





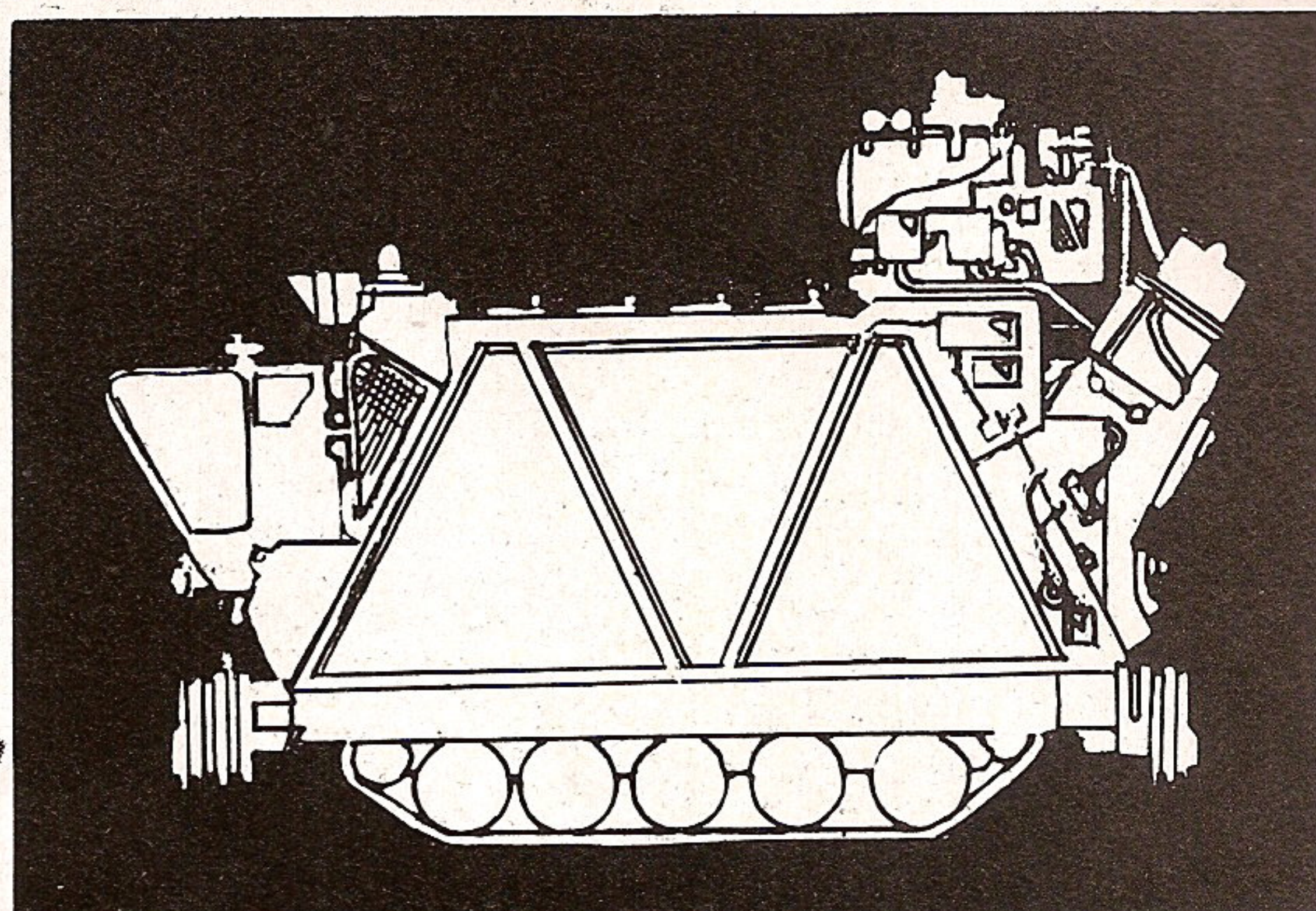
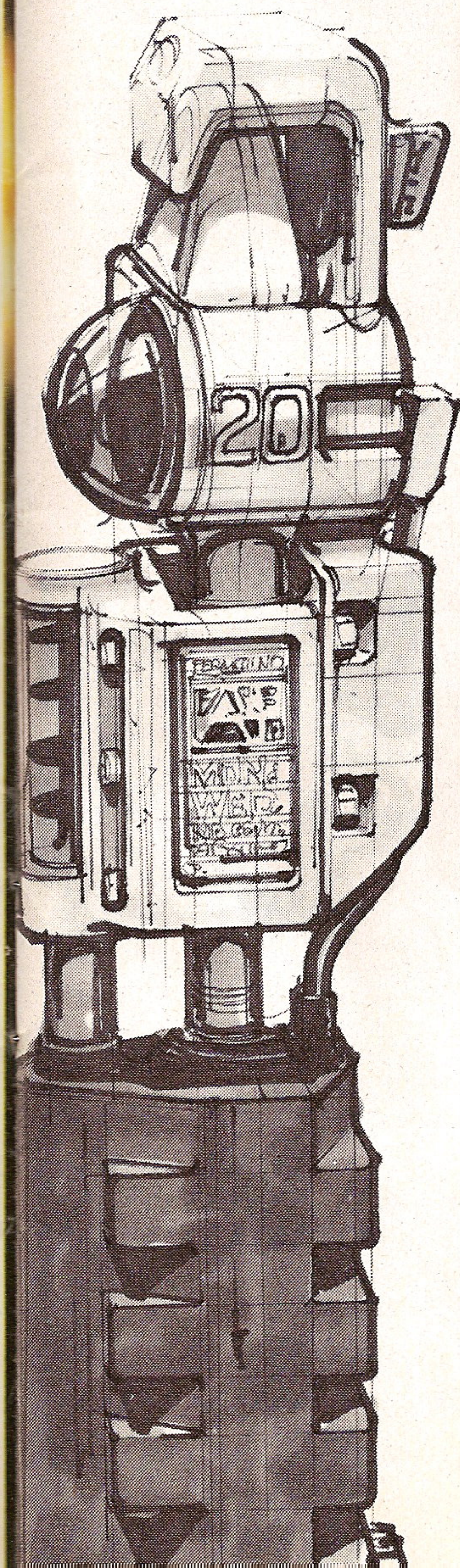


We chose to use The Burbank Studios backlot, the street there, for several reasons. One, it was available to us for a long length of time, and two, it had never been used in the way we were going to use it. It's a street that's been seen in a lot of forties movies, and it's been seen in movies that Warner Brothers had made recently. "1941" is a prime example. But our job was to take the street and design it into the future. The whole design idea was to give us a very dense-looking, cloistered look. —LAWRENCE G. PAULL



Far Left: A crowded and debris-strewn street in the downtown section of Los Angeles, 2019. Amidst throngs of people, flickering neon signs and traffic jams, Deckard seeks out the missing replicants.

Left: Syd Mead's vehicles of the future are parked on the rainy downtown streets. His design for the parking meter is based on present-day meters and "retro fitted" with a more accurate and secure system.



Far Left: Mead's production drawing of a parking meter not to be tampered with.

Left: This sketch of a "prime mover" vehicle is Syd Mead's concept for futuristic sanitation.

Things are "retro fitted" after the fact of the original manufacture because the old, consumer-based technology wasn't keeping up with the demand. Things have to work on a day-to-day basis and you do whatever necessary to make it work. So you let go of the style and it becomes pure function. The whole visual philosophy of the film is based on this social idea.

The city was getting very dense. Buildings 3,000-3,500 feet high would have old, ten and twenty story buildings underneath, functioning as service accesses to the huge megastructures. Cables and generator tubes, delivering air and waste, would go up outside of the old buildings because they were still there. The street level becomes a service alley to the megastructures towering above. **-SYD MEAD**

Almost as production began, we started building additional miniatures and more buildings, working on a smaller scale so Ridley could have more scope. He'd have the cityscapes in the background that actually aren't buildings at all—but we dressed them up with lights so they looked like they were. **-DAVID DRYER**

HARRISON FORD

Ultimately it is the actor who has to perform the act and commit it to film. So, while a director's job is incredibly complicated and difficult, there are elements never resolved—how a prop should work, whether the character carries his gun here or carries it there. These may be simple little details, but they are only decided when somebody gets a strong attitude about things and begins to form a point of view. The character Deckard does finally, he begins to develop a point of view about the circumstances around him.

We do some very complex technical things. The scene where Batty appears at Pris' apartment after I've been beaten up by her is an example. What Ridley wanted from Rutger Hauer's character was a demonstration of his prowess right at the beginning. If you think you've seen our hero suffer up to now, you ain't seen nothing yet. He really meets his match in this super-replicant. The first thing that Ridley wanted to demonstrate was his speed, so he devised a shot which involved me coming in the door of the apartment, searching for a place to hide and ambush him.

The camera was over my shoulder and could register that my gun was coming up and pointing right at Rutger. Rutger comes into the shot, throwing a shadow that I see, but not close enough for me to get a shot at him. When he finally does come in I see him and fire. But he moves so quickly that he can't be caught. Ordinarily, that would be done by bringing the actor in, cutting, taking the actor out, and shooting at an empty space. That might convince you that he had been there when the shot was fired. Ridley did something more complex, much more difficult, and finally much more convincing.

He brought Rutger in at one speed, changed the speed of the camera, and had him exit the frame at another speed, a much slower speed, which made it seem much faster. And it was.

That's story telling. That's a very complicated event to get on film. If you sit down and analyze it, there are probably twenty contingent factors that all have to be right at the same time to make that scene work. Ridley demands that of himself and of everybody else. It's not an easy task but that's what I like. I like to work hard and I like to work for somebody who is exacting and sure of himself.

The film shows a very overcrowded future. Three quarters of the extras on the streets are Chinese. The audience may simply think a certain part of this film takes place in the Chinatown district and never question it. In fact, Ridley's argument at the time was that the Oriental population, with as much of a numerical advantage as they already have, would have even more weight of numbers forty years in the future.

Ridley predicts a style of architecture that is "retro fitted" to cleanse the atmosphere and has a very disciplined vision. And that is an attractive part of the film. It's not as foreign as space. There are familiar elements to it.

The haircut was my idea. Ridley had envisioned a big felt hat in his first visual concept of the character at a time prior to seeing RAIDERS OF THE LOST ARK. It was important to me not to wear the same hat in one movie after another. I didn't want to drag the baggage of one project to the next. You can't do that. So the hat was out. Ridley still wanted something to distinguish the character and I wanted something easy-care. So I got that haircut, figuring it would give the character definition, a certain look.



Right: Sherman Labby's storyboard of the noodle bar shows the early version of Deckard's outfit, including the felt hat that was later dropped from Deckard's character.

Top: Deckard grasping for support during an encounter with a fearless replicant.

Far Right: Blade Runner replicant detective Rick Deckard (HARRISON FORD).



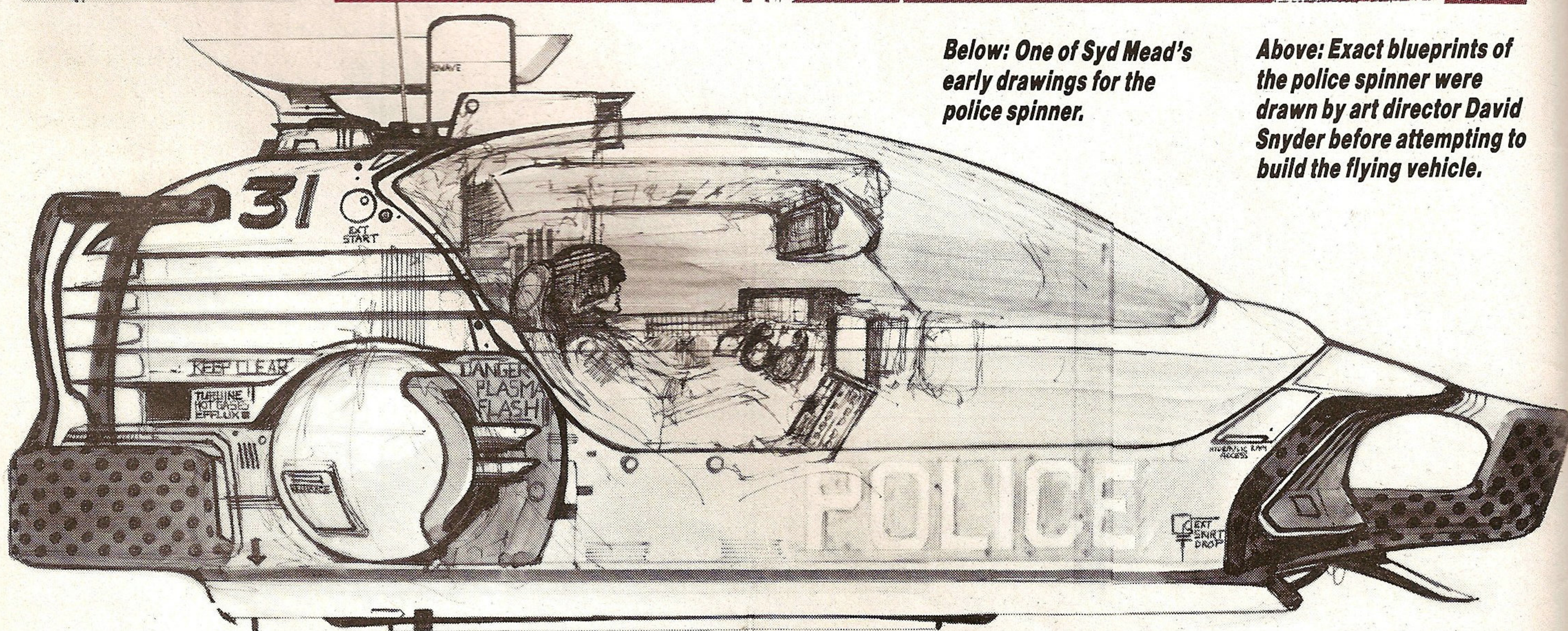
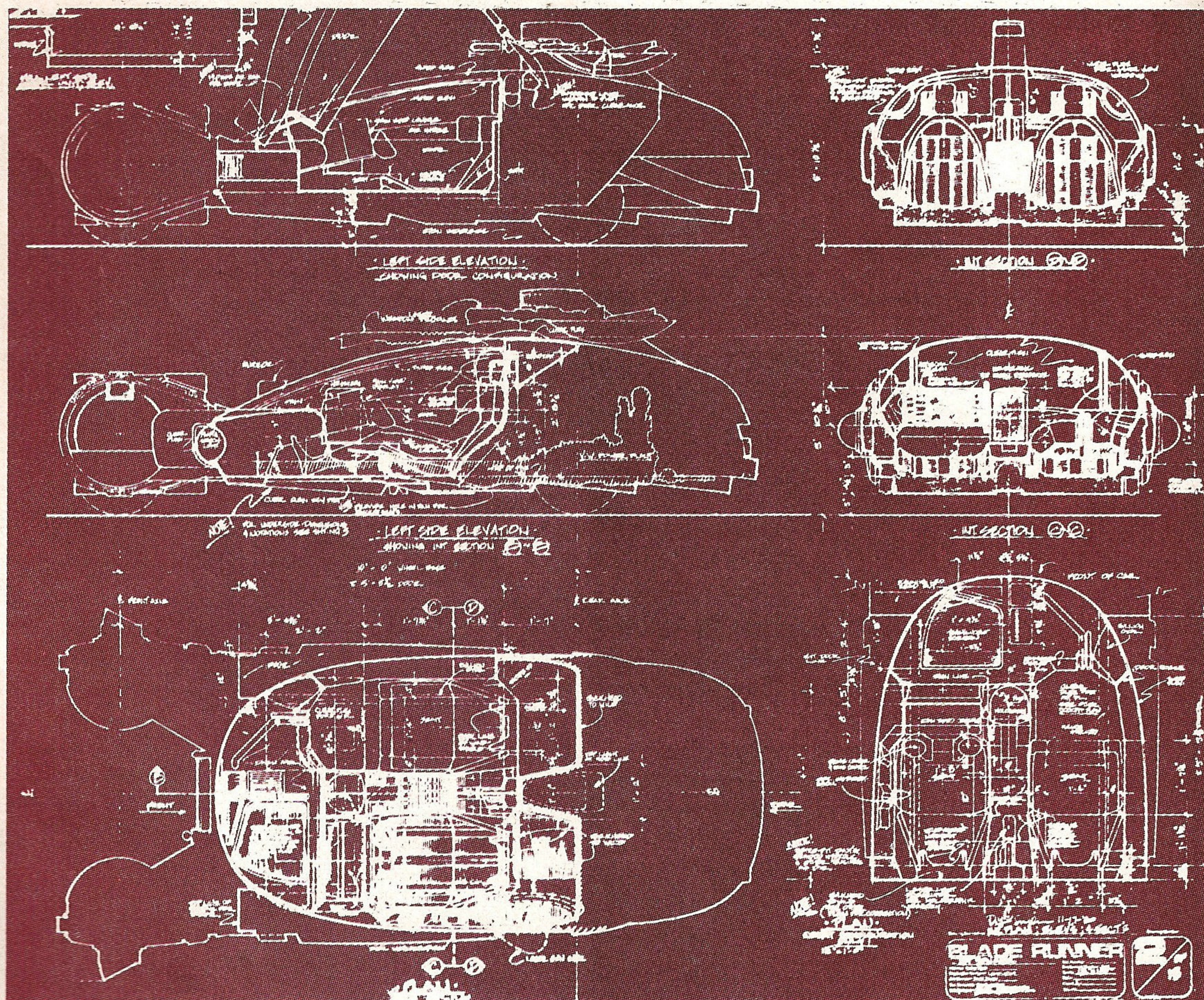
WAITER BRINGS SOUP BOWL



D SITS DOWN



In spite of the terrific pre-production drawings, when the spinner was initially built and photographed, it looked like a flying brick. It took an enormous amount of energy to make it appear aerodynamic and interesting—continually adding flashing lights and other effects. —DOUG TRUMBULL



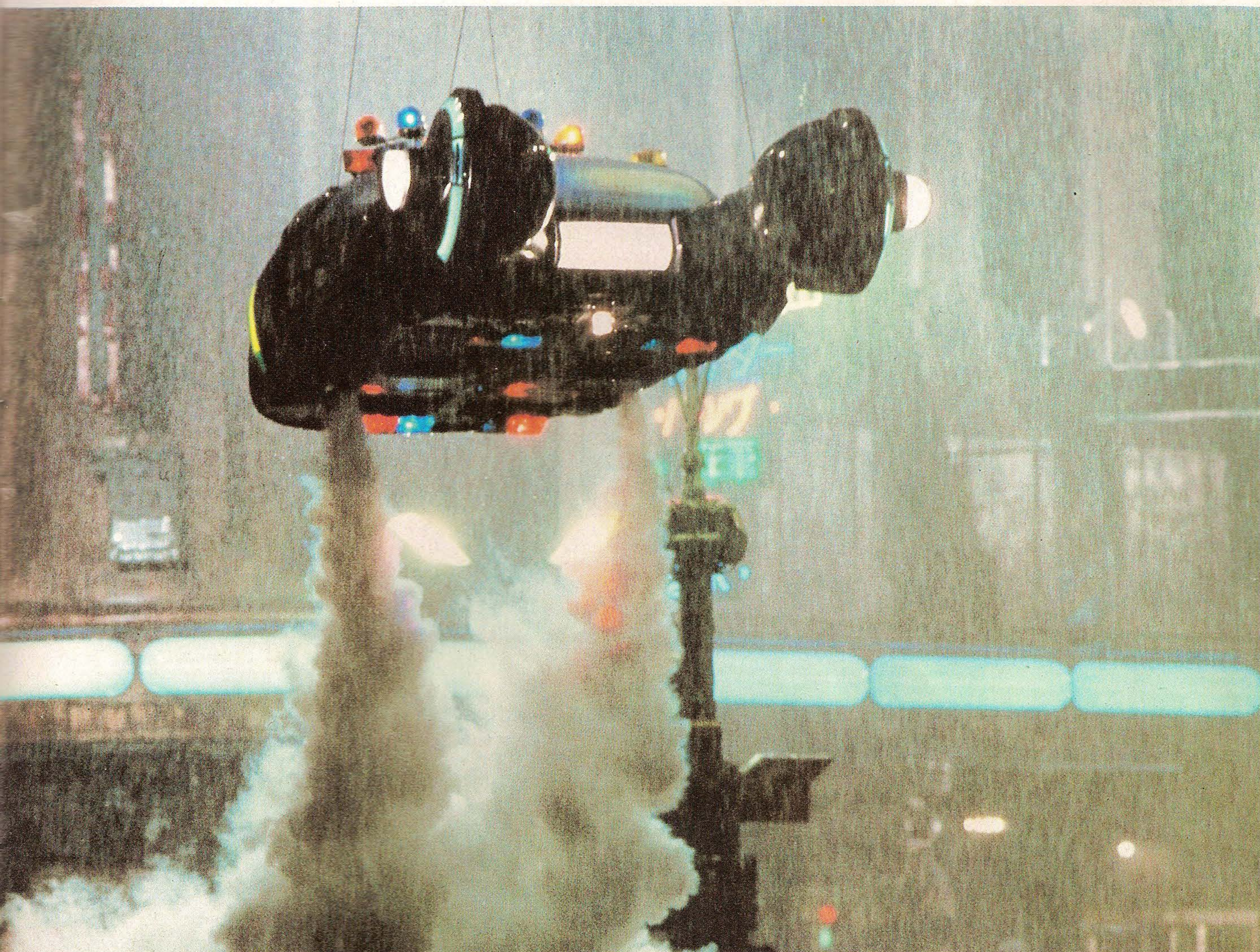
Below: One of Syd Mead's early drawings for the police spinner.

Above: Exact blueprints of the police spinner were drawn by art director David Snyder before attempting to build the flying vehicle.

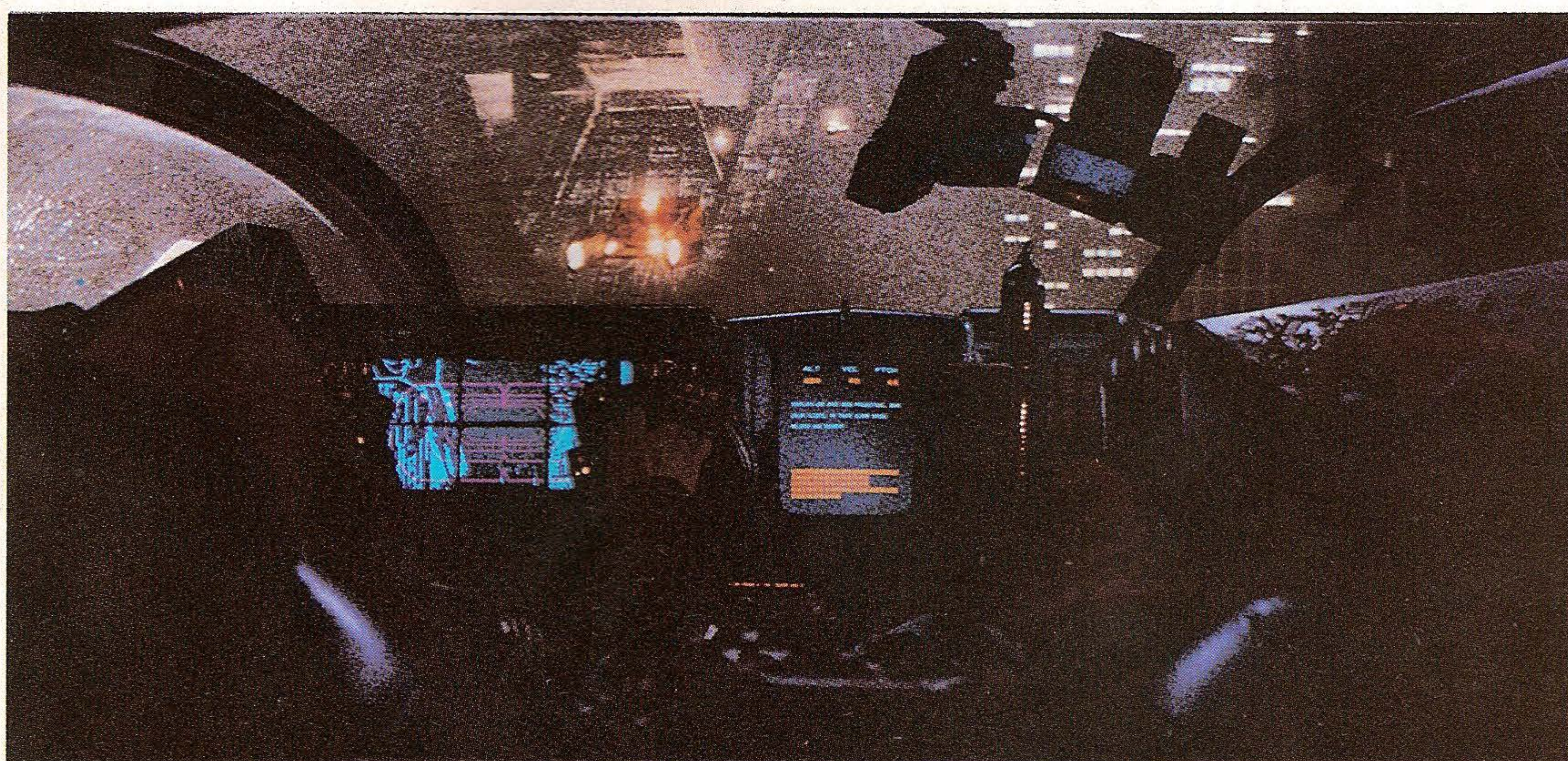
Top Above: Incredibly detailed models of Deckard and Gaff are placed carefully in the miniature police spinner for special effects and distance shots.

Right: These Chinese characters read "police."

警察



Above: With Gaff and Deckard aboard, the police spinner takes off and heads for Deckard's momentous meeting with his old boss Captain Bryant.

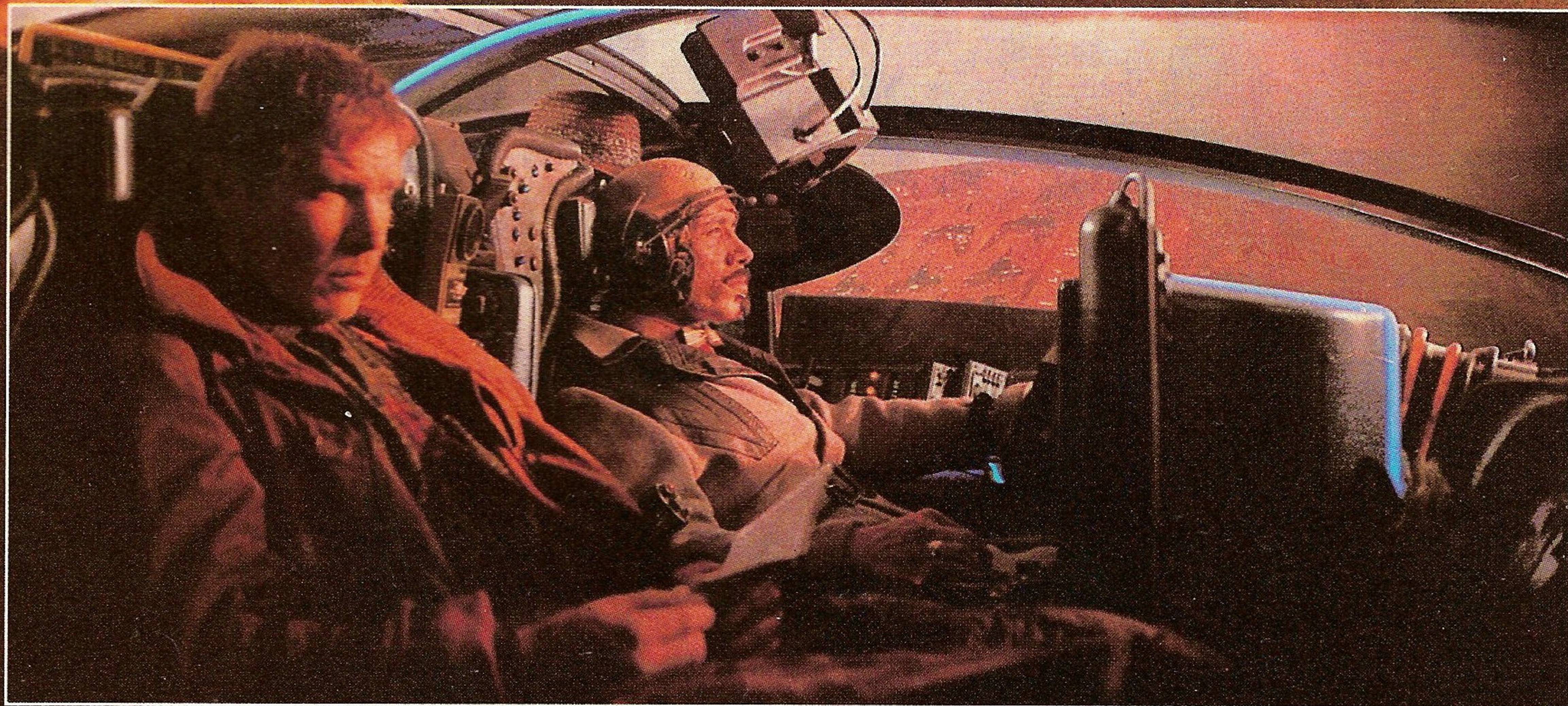


Left: The spinner interior dashboard with its barrage of computerized information.

There were four sizes of the spinner. One was four-feet long, another one a foot long, one a half-foot long and another one four-inches long. Depending on the shot, we'd use one of those sizes. Many times when you see many spinners, it's just the same spinner used over and over again. There is an Alfa Romeo spinner and a Lobster spinner, both a foot long. We gave that foot-long spinner different appearances by painting it different colors and lighting it a little bit differently.

—DAVID DRYER

Pictured are three other spinners Gaff and Deckard pass as they travel. Inset photo shows the two "Rep Detects" in an intricate, composited effects shot.

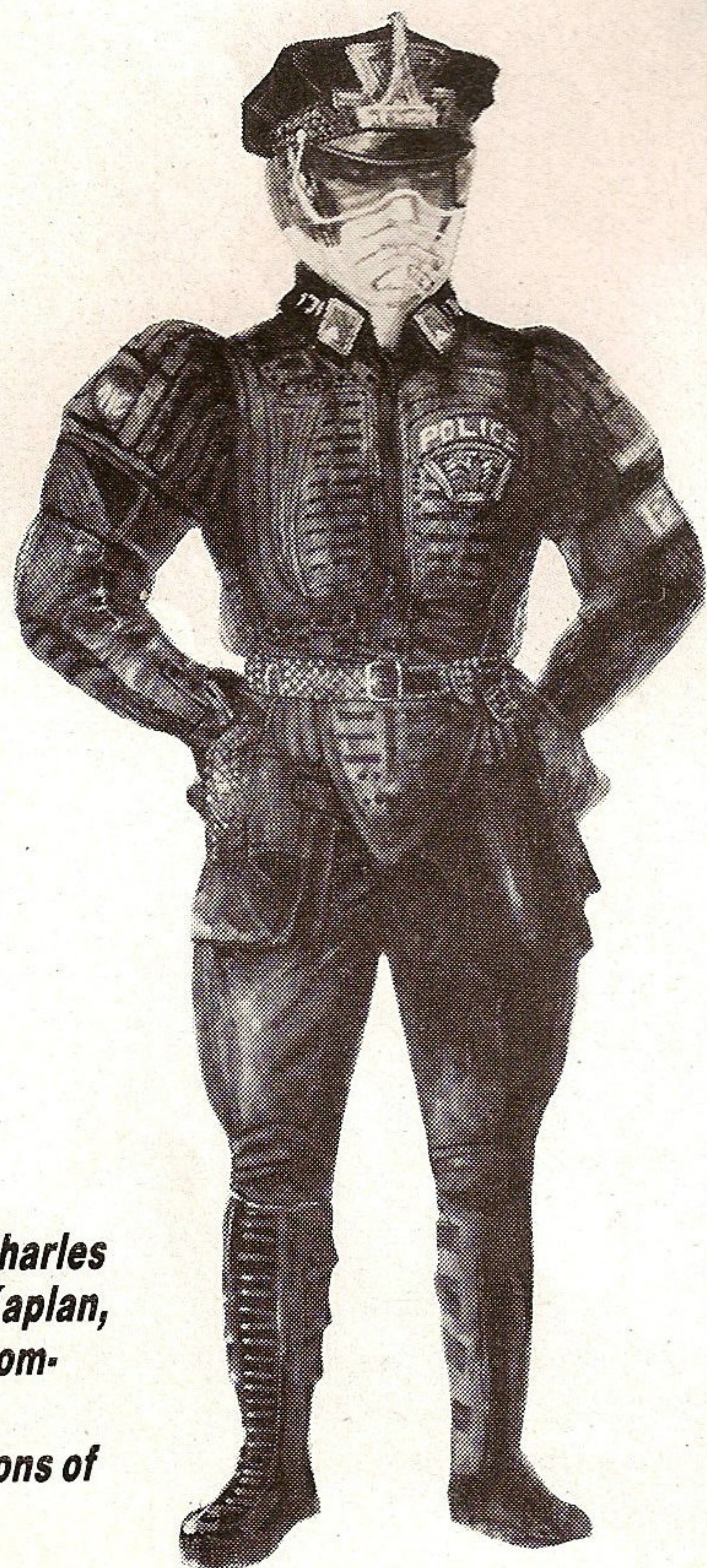


f vehicle that is self-contained and that looks essentially the same whether it flies or is on the ground is a real flying car to me. It uses an aerodyne. You can have turbines inside the car, the bottom of the car might have to have big vents or something. Essentially you generate all the power inside it so you don't have to have extendable wings and all this mechanical nonsense to contend with. It's the same car, but it flies. That makes it even better, because when it's flying it looks basically like it does rolling along the ground. But you make the transfer without the vehicle's changing shape. That makes it more magical. -SYD MEAD



All police uniforms were original designs for the film. There is a computer and watch set into the glove and visors have wires attached to them so that they light up at night—there is no need for torches or flashlights. They carry truncheons as well as guns.

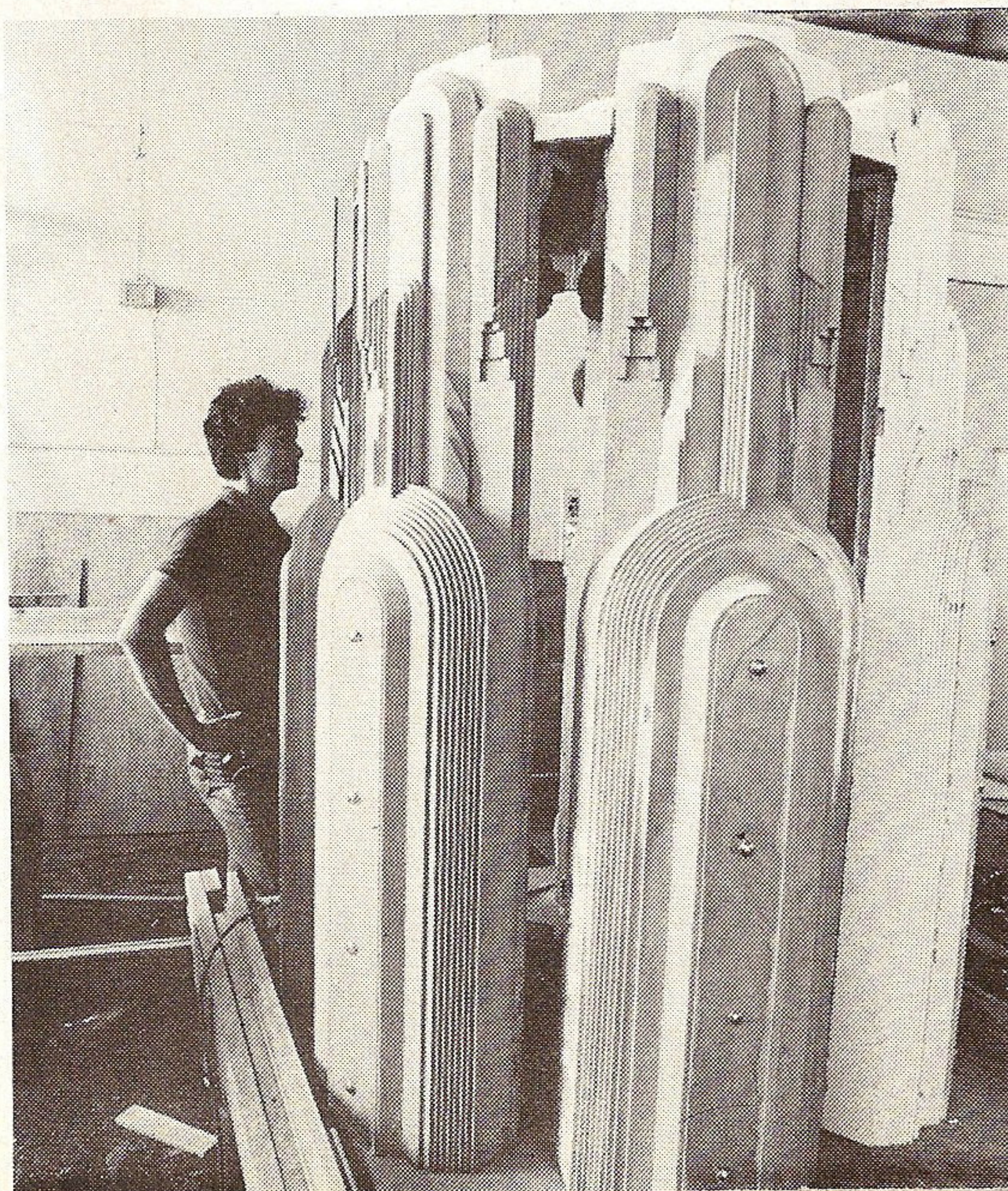
This is not a police state. While there are foot police in the street scenes and police cars can be seen, there are not an inordinate number. There are small, one-man booths throughout the city mainly used for surveillance of the huge crowds. —**MICHAEL DEELEY** (Producer)



Right: Designed by Charles Knode and Michael Kaplan, the police costume combines the style of the 1940's with projections of the future.



Top Right: The cavernous interior of the police station was filmed at Union Station in Los Angeles. To avoid crowds, the scenes were shot late at night.

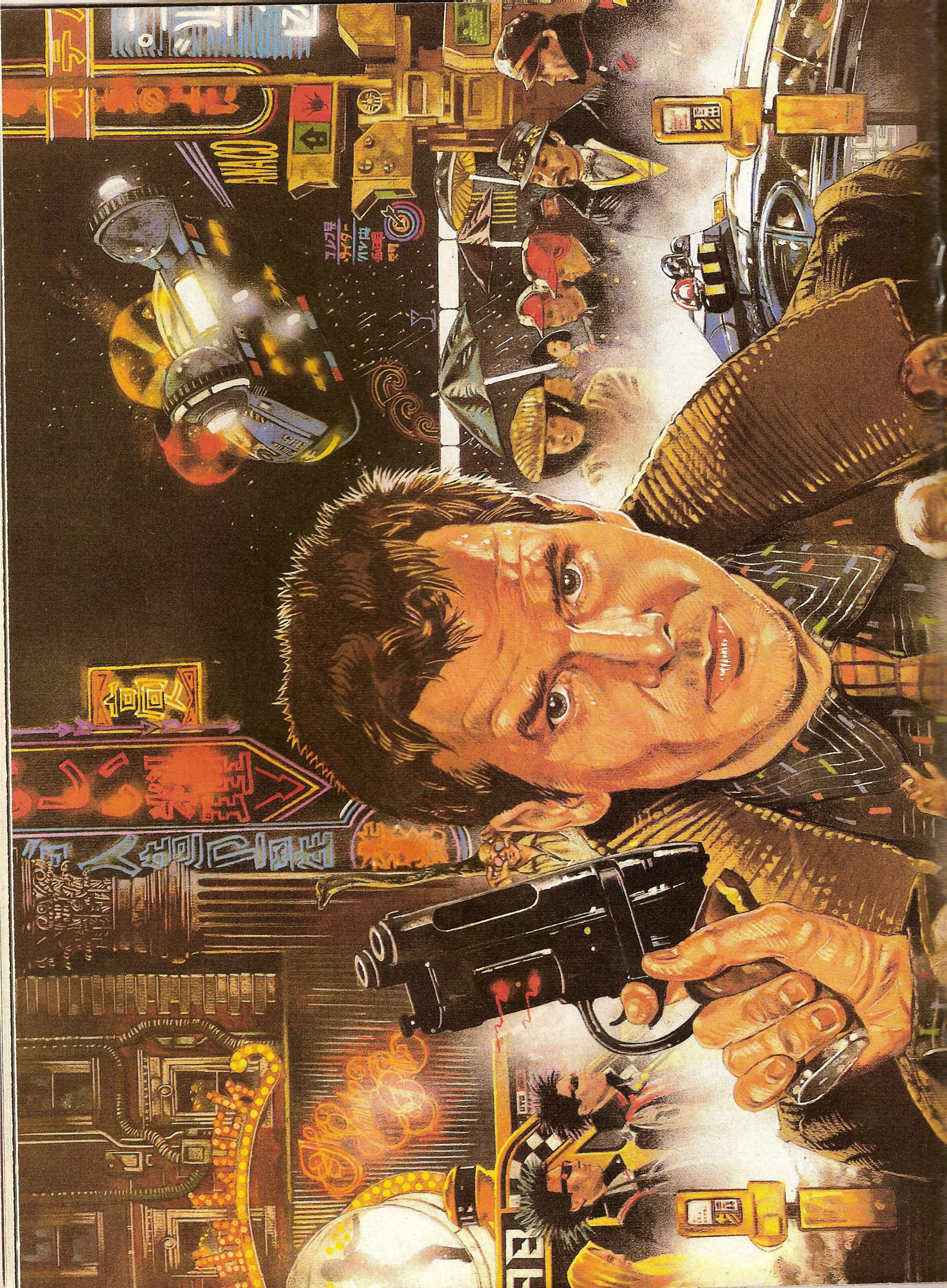


Left: Entertainment Effects Group constructed this model to represent the sides of the police building. It was used in a series of effects shots for the view from inside the spinner.

Far Right: 4th Sector—one of the sections Deckard passes through during his hunt for the replicants.



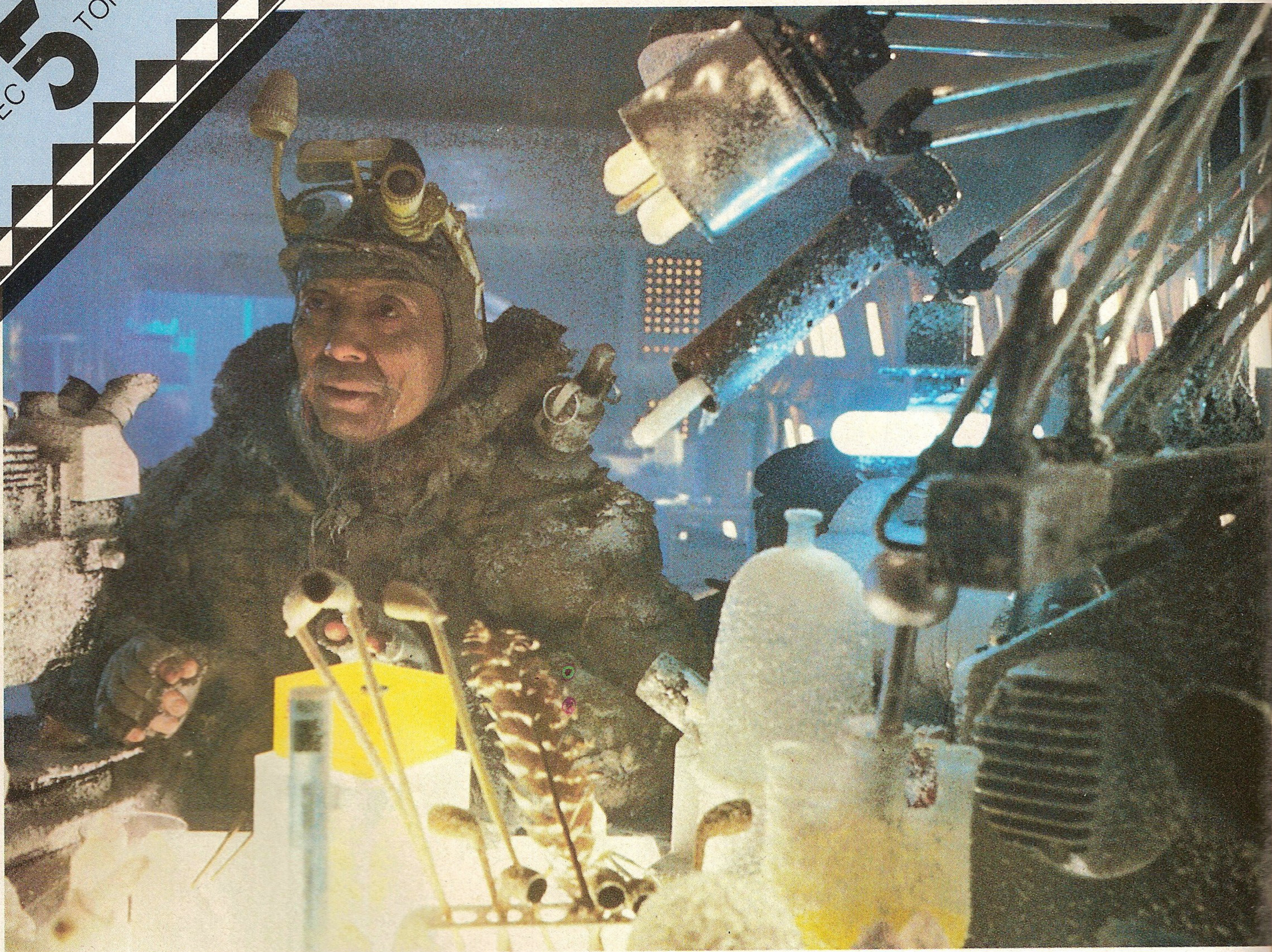
The police station was filmed at Union Station in downtown Los Angeles. Ridley liked it because of the art deco and neo-Fascist architecture and because of its immensity. We built Bryant's office at the station, but made one giant mistake. We built it around the access to the ladies' bathroom so that every time we started shooting, some little old lady would want to use the bathroom. **-KATHERINE HABER** (Production Executive)



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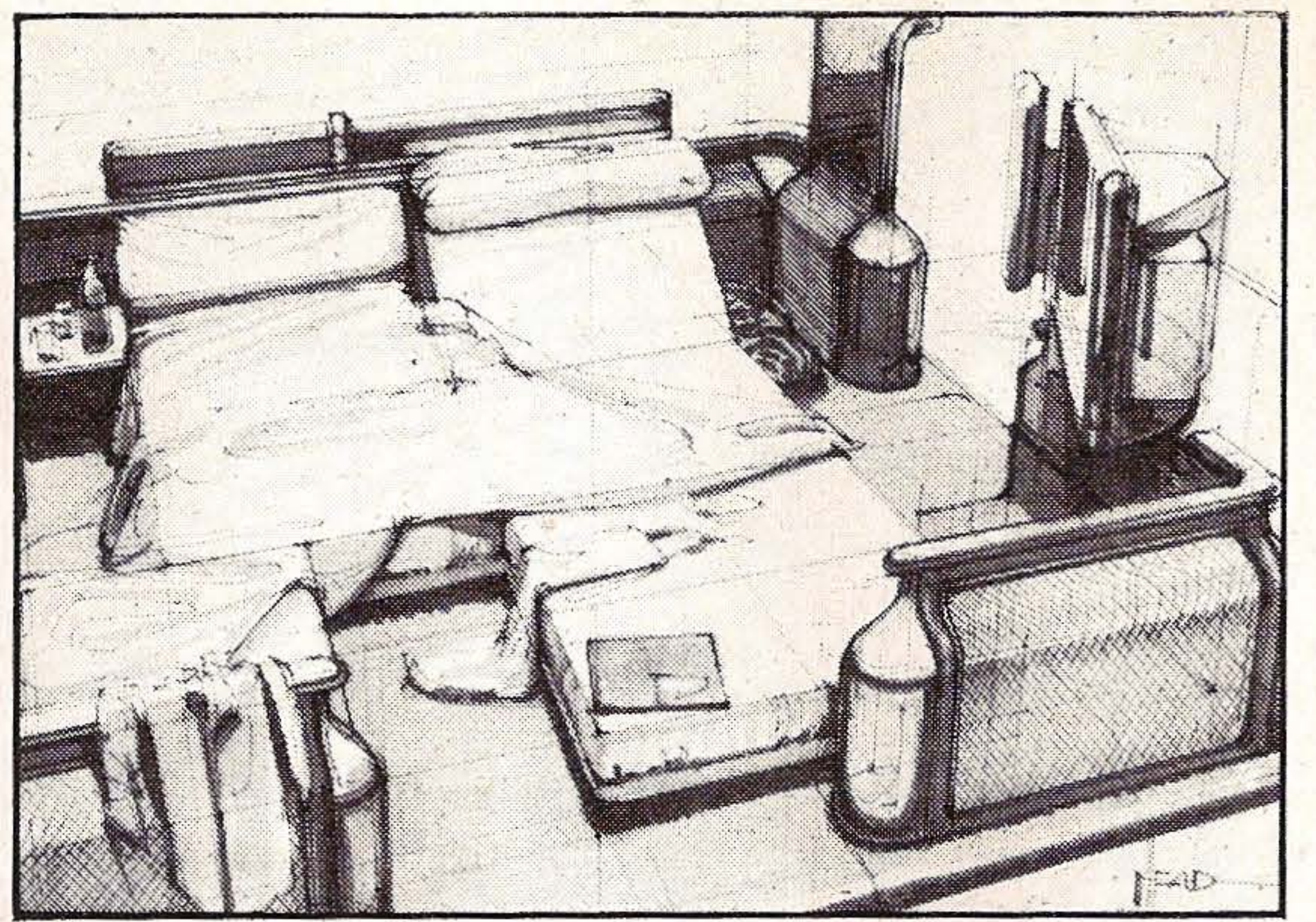
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For Chew's laboratory we found a large meat packing plant in Downey. Before we began filming, they had to start to lower the temperature because if you just turn the thermostat down to zero or six degrees, the concrete walls crack, all sorts of funny things happen. So you have to turn it down gradually. Over a period of about two weeks the owner turned it down to about four degrees below zero. We put up the set about four days before. For the next couple of days, we sent an effects crew down there with spray cans and they proceeded to ice up the walls. We not only iced up the walls, but wound up having icicles two feet long, real icicles, hanging from the ceiling and real ice. It was cold! **-LAWRENCE G. PAULL**



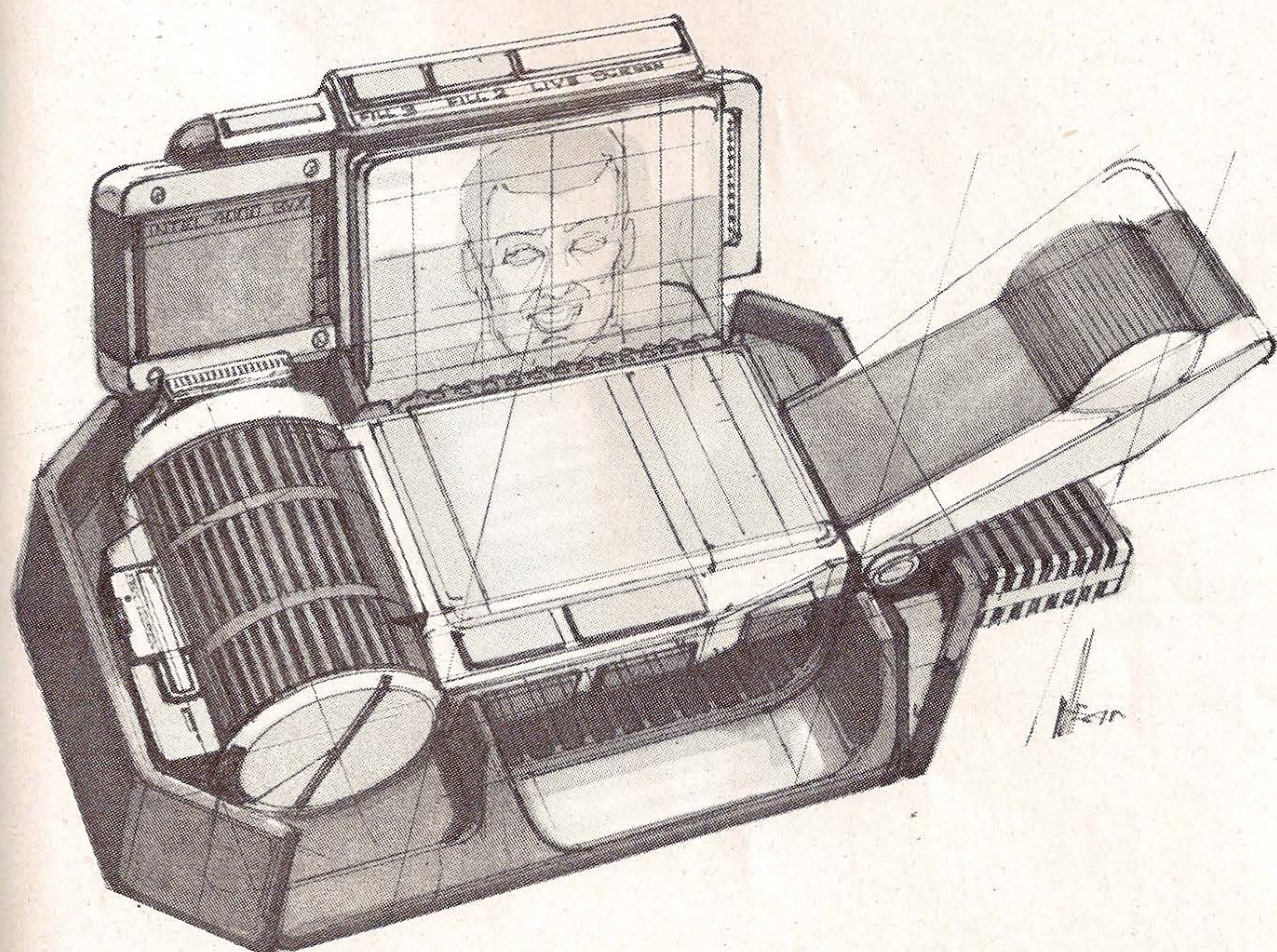
Top Left: Chew, who specializes in supplying human eyes to the replicant makers, works contentedly in his arctic laboratory.

Below Left: Batty and Leon question the terrified Chew about their genetic design and their chances for survival. Chew informs them that Sebastian can lead them to their maker.

Above: Deckard zooms in for a closer look at the results of his probe with the Esper machine.

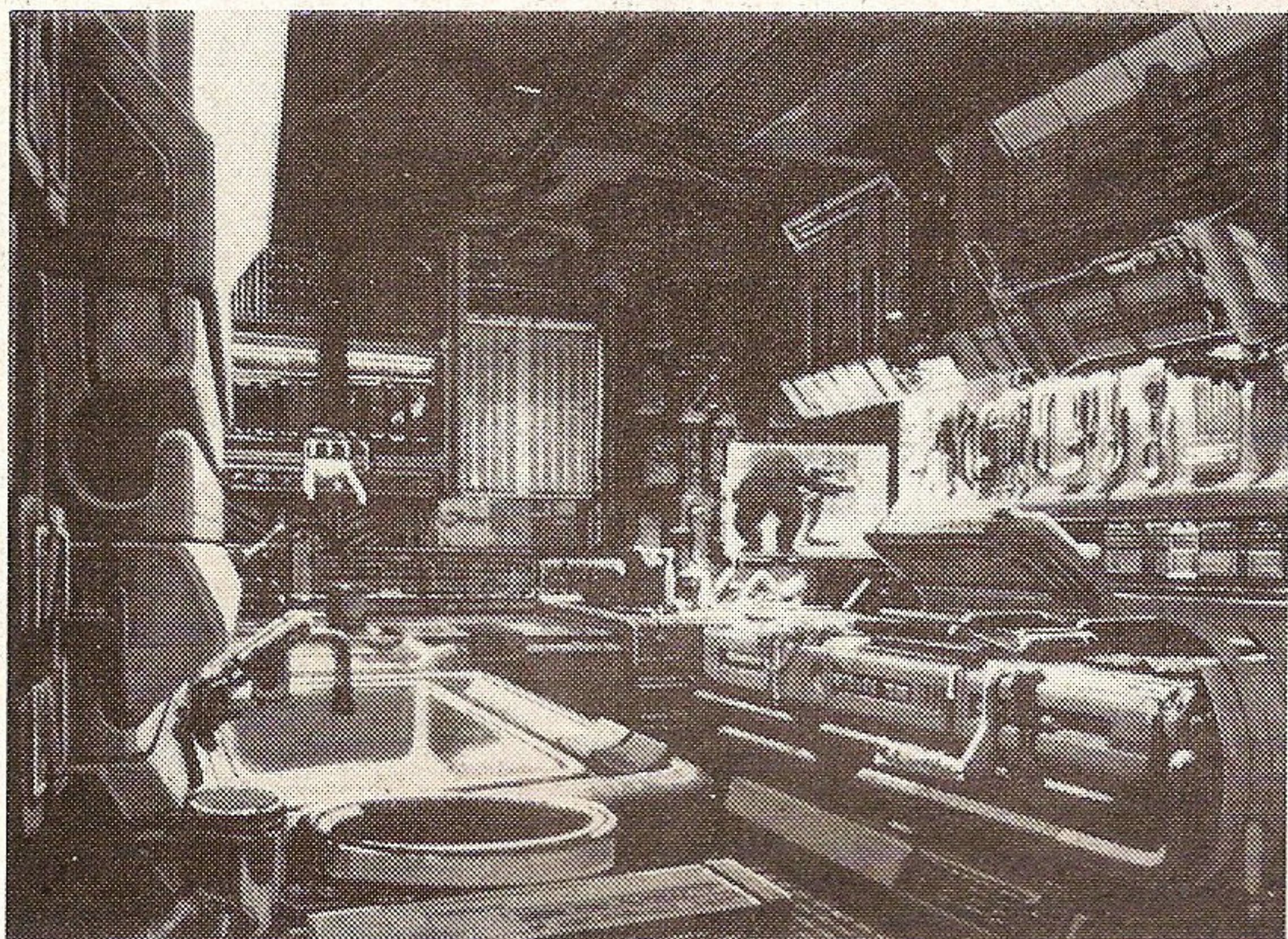
Top Right: Syd Mead's production painting of Deckard's one bedroom apartment was used as a reference in building the elaborate set.

Left: Phone base and headset design by Syd Mead for Deckard's apartment.



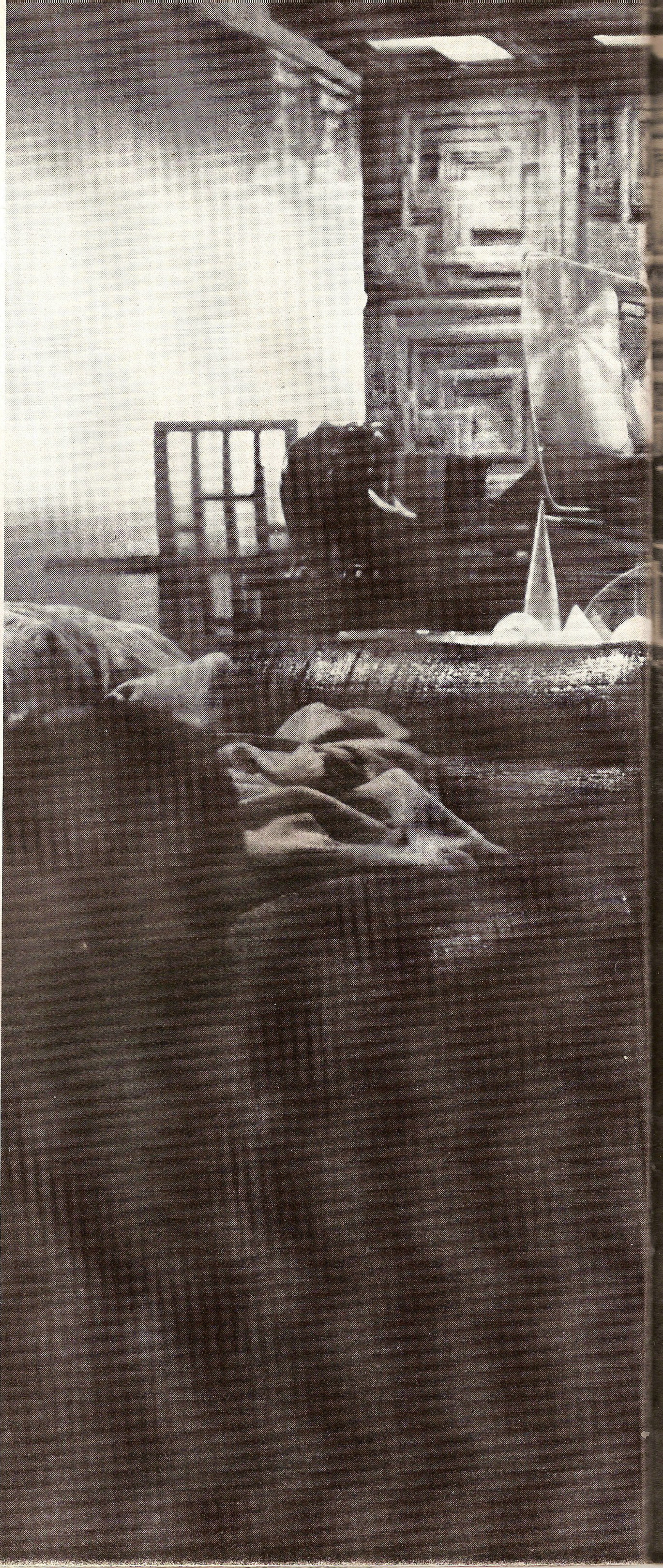
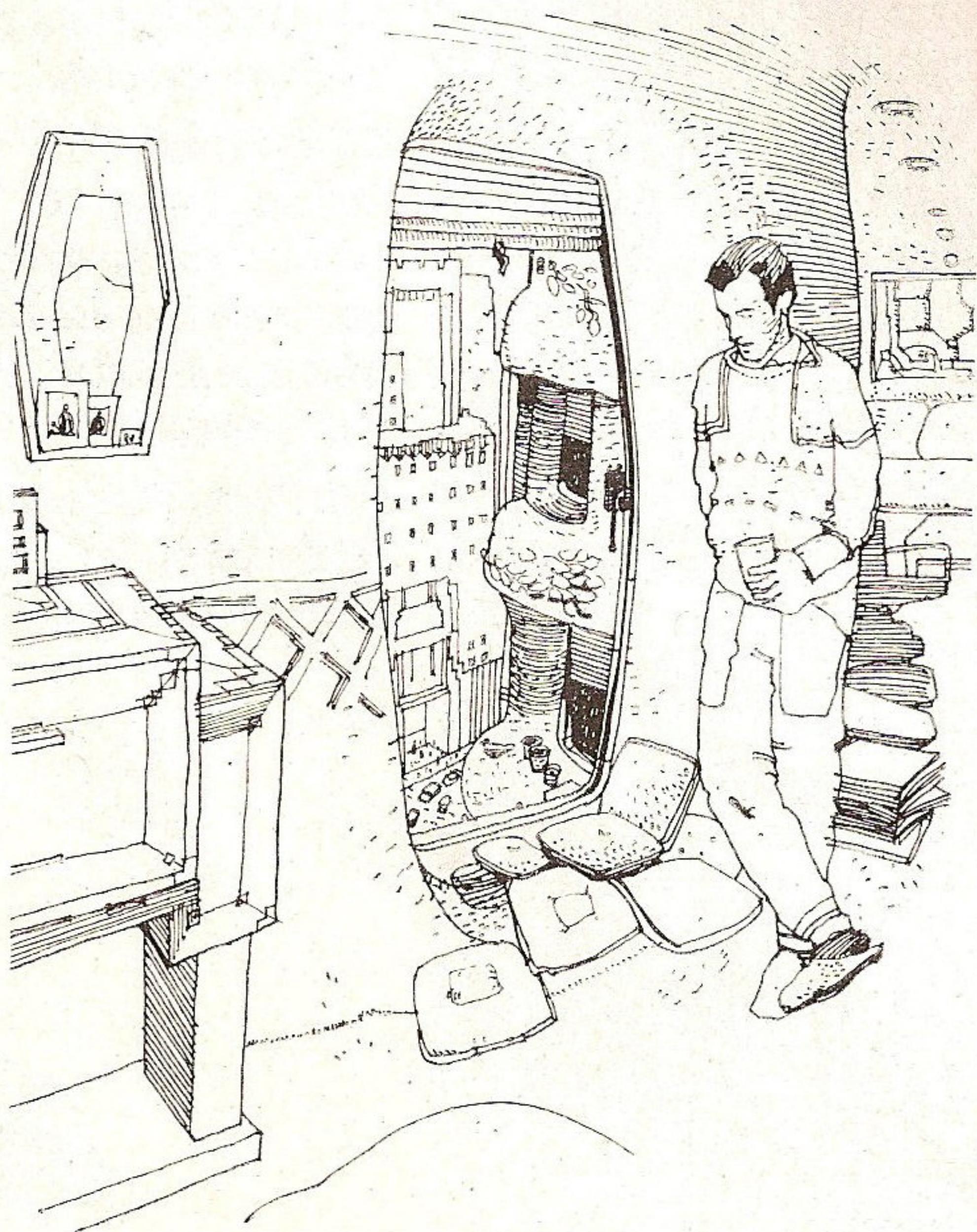
For the exterior of Deckard's one-bedroom apartment, we used a 1920 Frank Lloyd Wright house up in the Los Feliz hills of Los Angeles. But we didn't just use it as a house. Two matte shots were painted to make it look like a 20-50 story condominium complex.

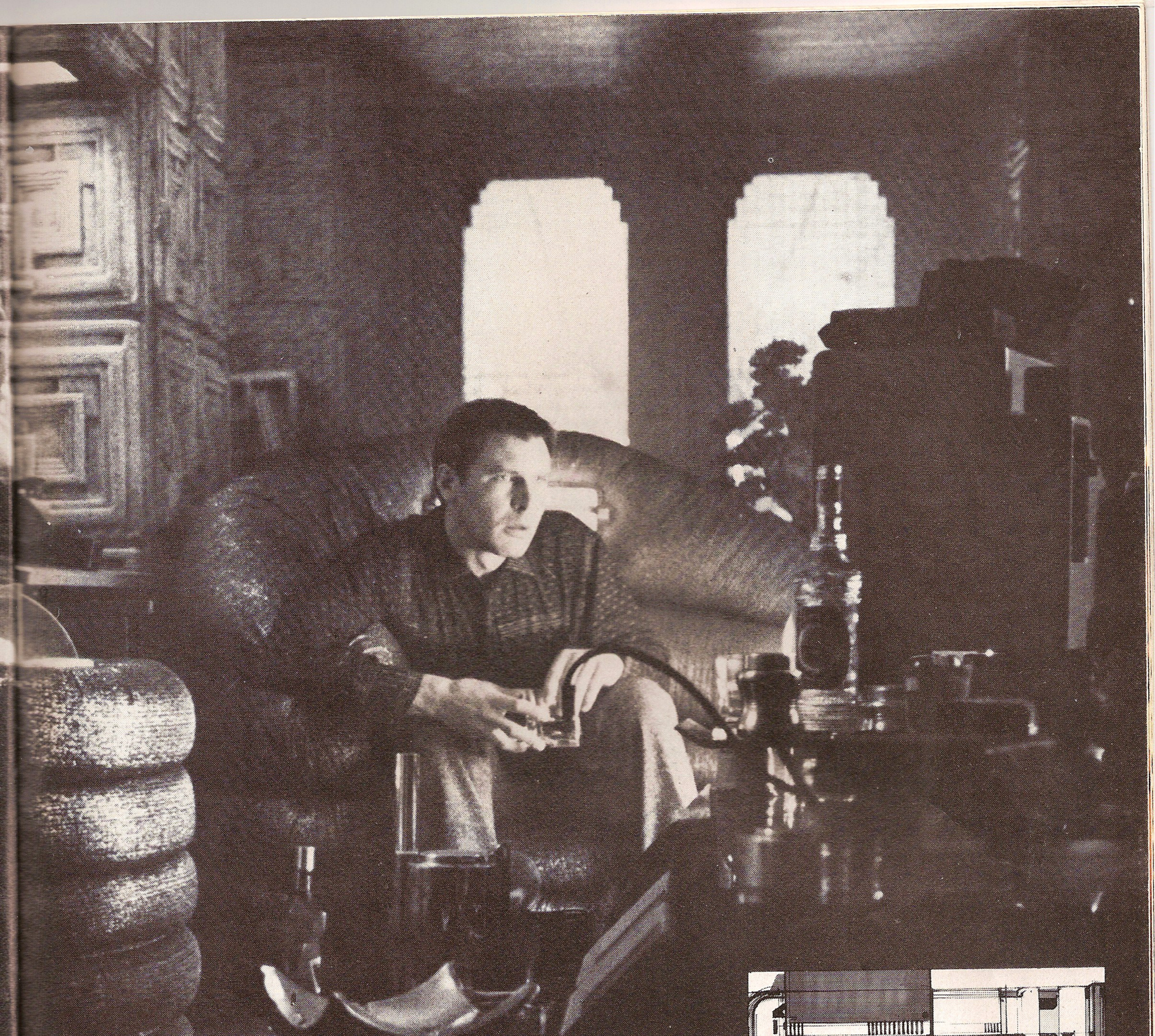
This apartment was the first major interior done for the film. The whole interior was designed for Panavision. The ceilings were very low—only 6' 8"—and it felt very claustrophobic inside. The walls were all textured concrete block. The living room was designed with a couple of sets of glass windows; one set leads to the outside balcony. In the film, when you stand up and look out the balcony from the living room down on the entire city 100 stories below, you'll see the little flashing lights that simulate vehicles, little, tiny pin dots way out there. The detail that went into this matte painting shot was incredible.—**LAWRENCE G. PAULL**



Above: Syd Mead's production painting of Deckard's kitchen.

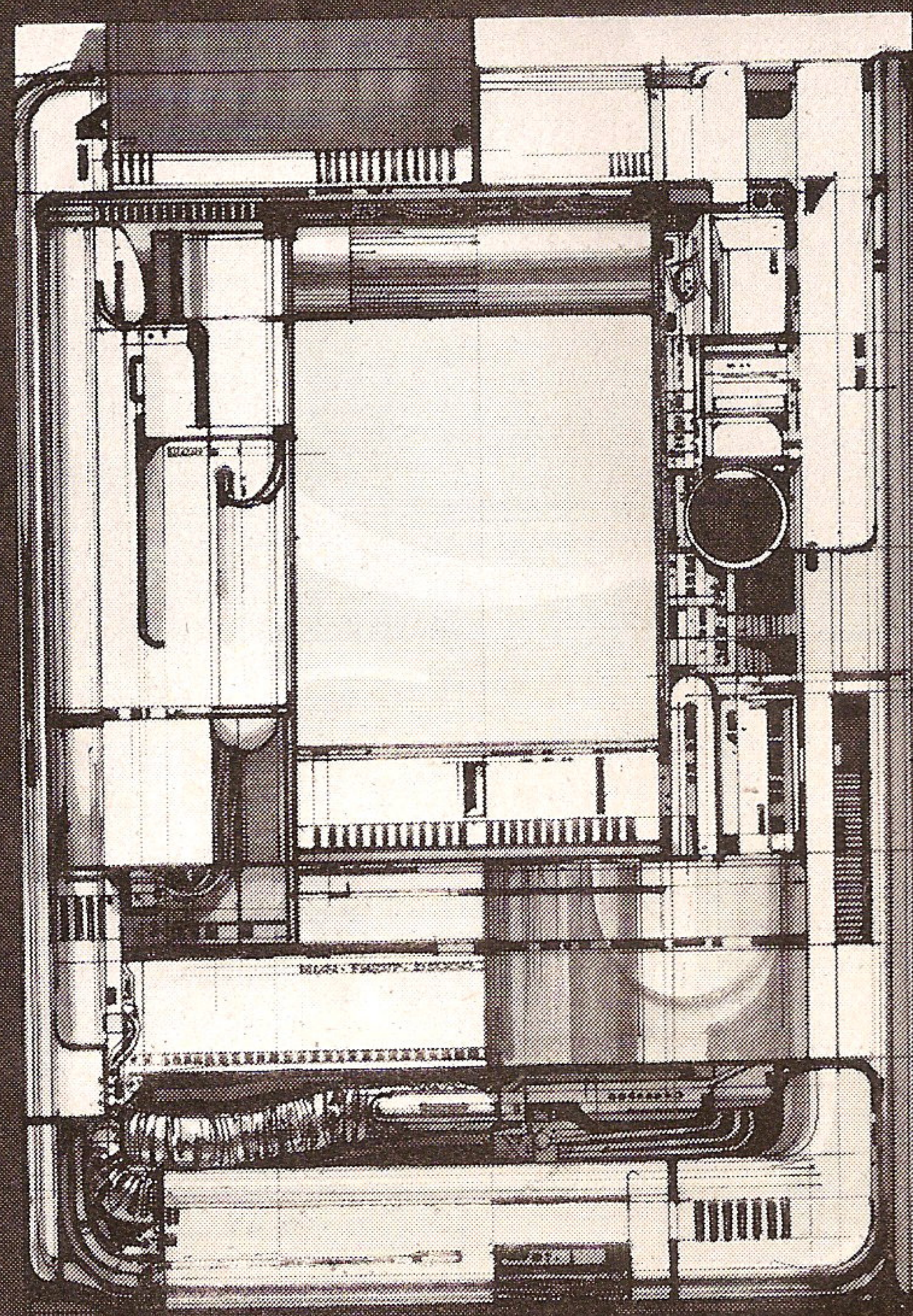
Below: Ridley Scott's drawing of Deckard's apartment, showing the influence of the Indian architect, Gaudi.





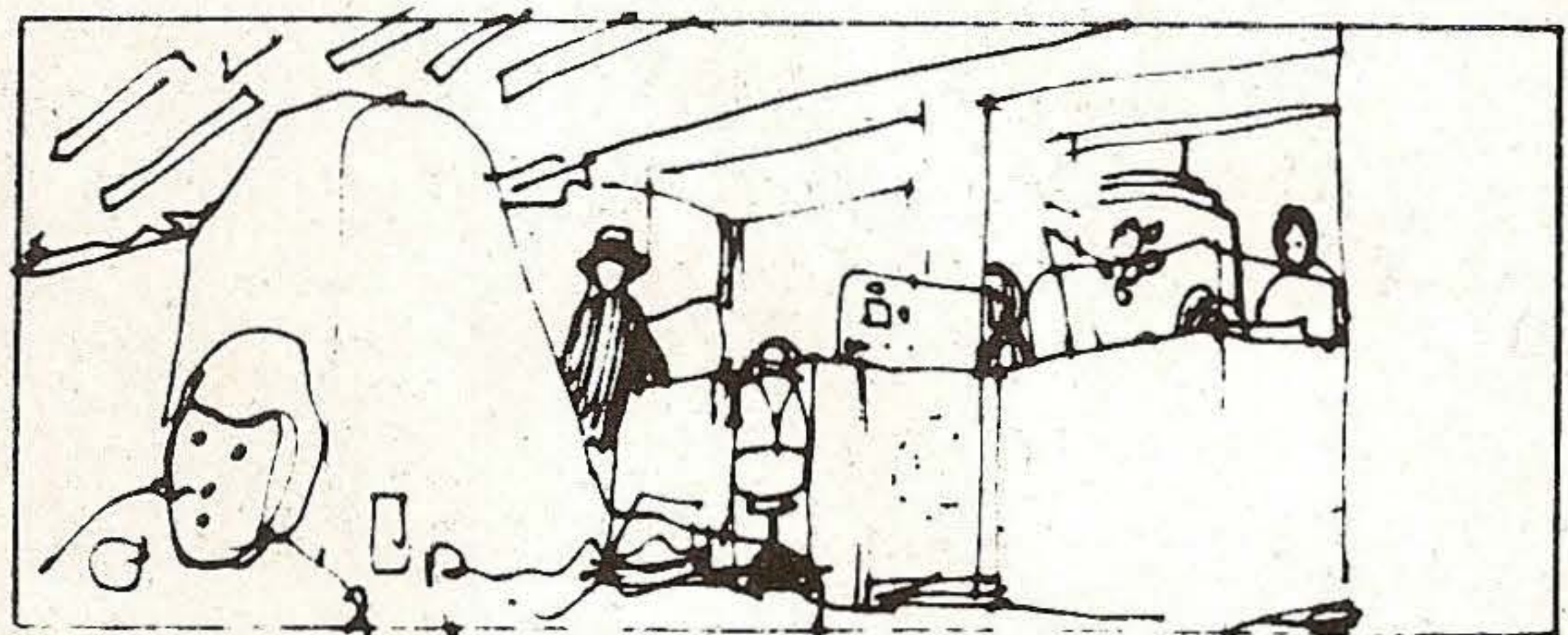
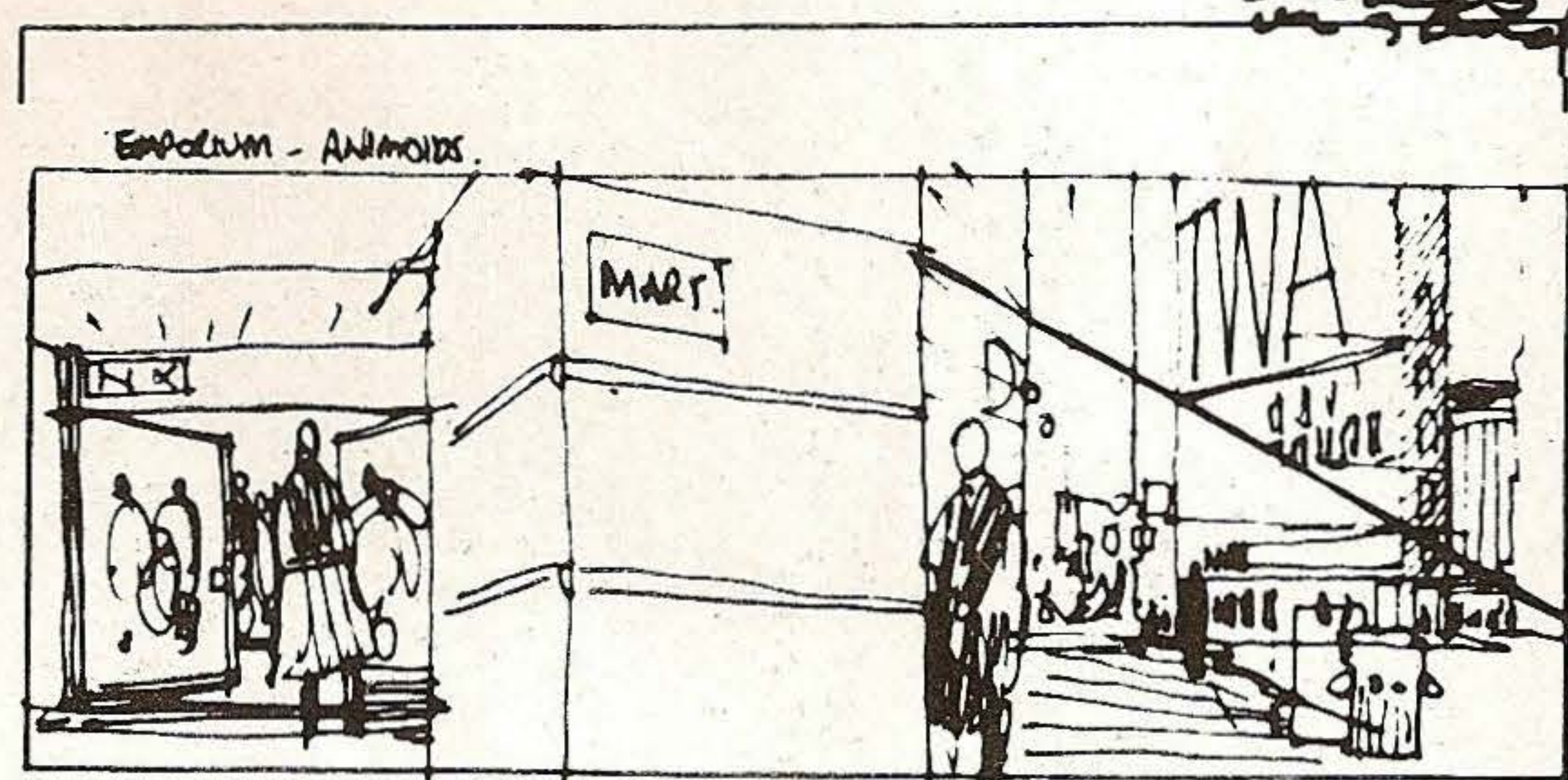
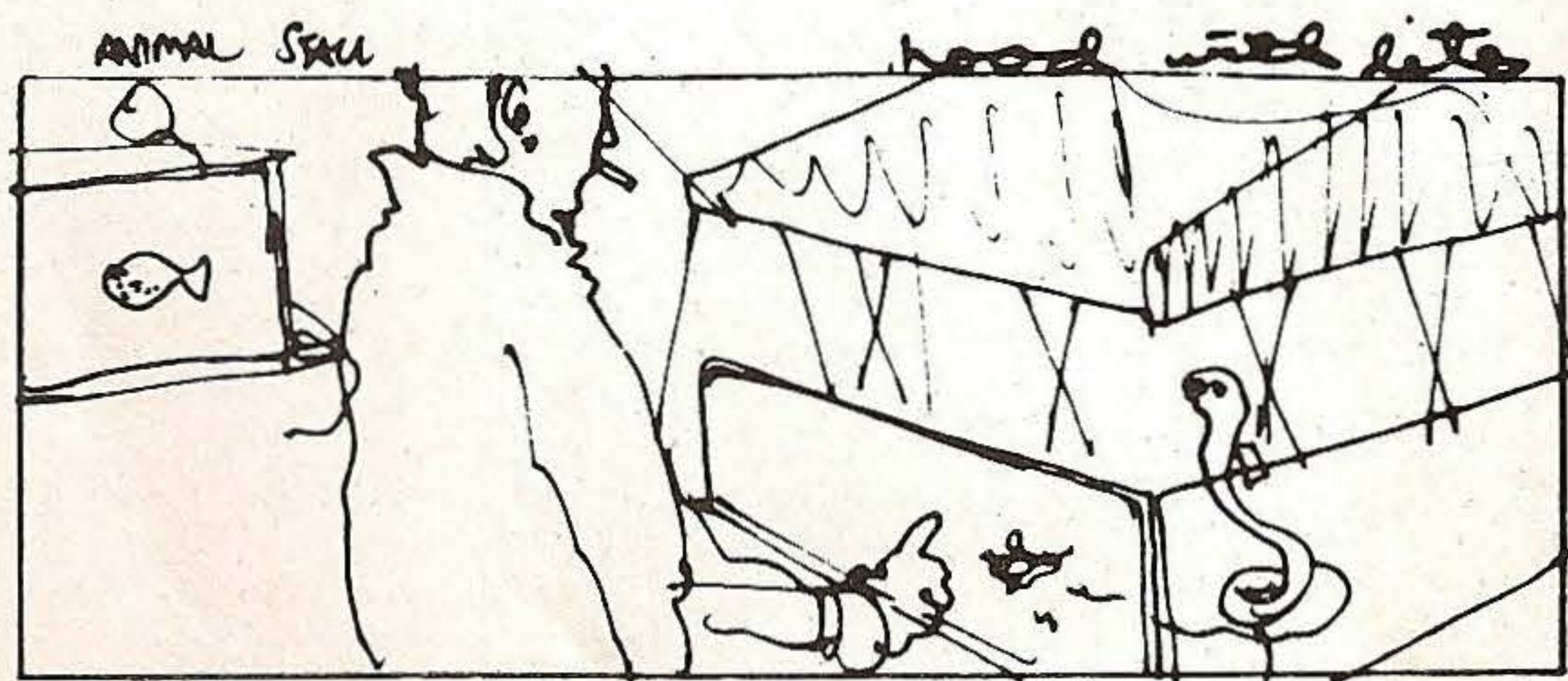
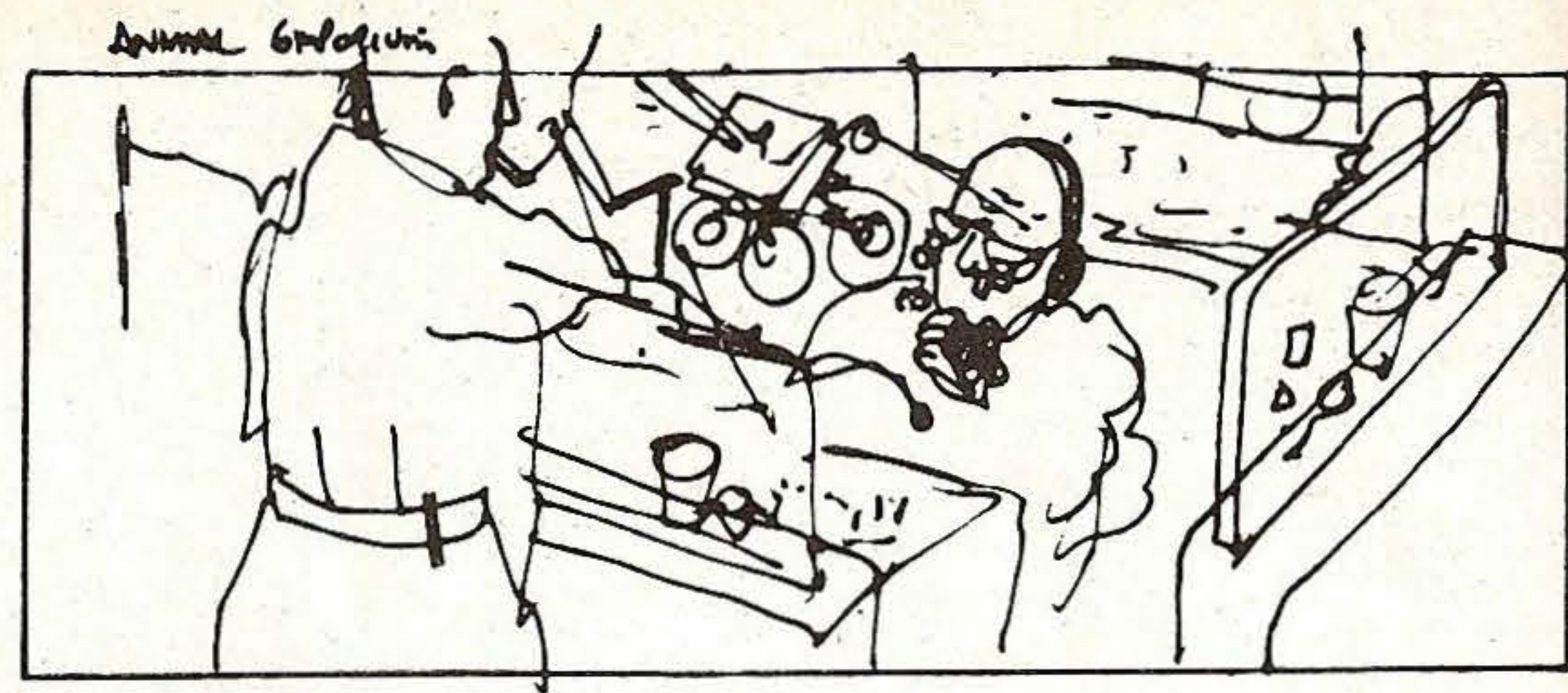
Above: Deckard works with the extraordinary Esper machine tracing clues to the replicants whereabouts. The computer follows Deckard's verbal instructions, zooming in on a very small part of a photograph Deckard found in Leon's apartment.

Syd Mead's early design concept for the esper machine. This futuristic computer emits a high-frequency sound as it takes verbal instructions to search for a sparkling photograph in 3-D.





we used all kinds of unusual cart devices out in the street and under the arcade and came up with strange shops that sell replicant animals. There are not many live animals left in this society. Obviously, we used real animals posing as replicant animals, but we also used some stuffed animals. Very bizarre, exotic types of people wander in and out of this whole scene. **-LAWRENCE G. PAULL**



Left: The mechanical ostrich, one of the unique creations from the production.

Above: Ridley Scott's storyboards of the scene at the animoid mart, where expensive, artificial animals are sold and where Deckard goes with the scale flake he's found in Leon's apartment.



Not only did we have hundreds of extras, we had 50-60 vehicles, lighting effects and moving mannequins. We had to create a red light district, a hustle bustle scene, so it was a huge amount of coordination with background action, cars moving, lights flashing and people moving. With Ridley's eye on detail, everything had to be perfect. The wardrobe was incredible. Every single secondhand store was looted by our wardrobe department to create the effect of a multi-national, multi-racial society. We had tons of punks, Blacks and Mexicans; we used Russians and Chinese army uniforms. There were men dressed up as nuns, Hari Krishnas—a melange of absolutely every part of society you could imagine.

—KATHERINE HABER



Top: Deckard follows up one of his clues at the animoid mart, and begins to zero in on Zhora, the exotic snake dancer.

Above: Deckard discusses the snake scale he found in Leon's apartment with a synthetic snake maker.

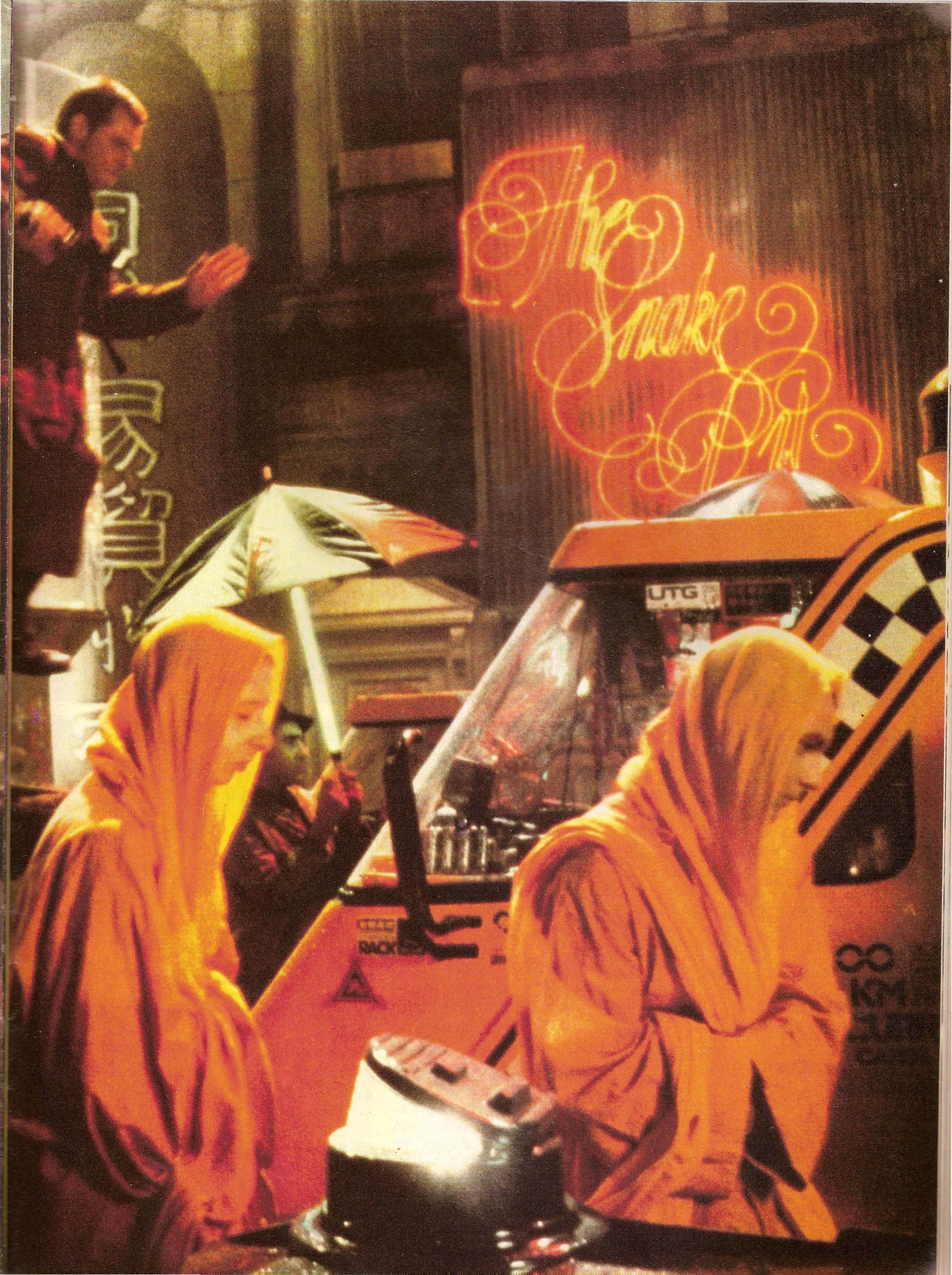


Above: Zhora attacks Deckard in her dressing room at the snake bar after she realizes he is hunting offworld replicants.

Right: Deckard leaps on top of the bumper-to-bumper vehicles in pursuit of Zhora, as a weird assortment of street people walk by.

Essentially it was one man in search of four characters in this massive megalopolis. It is a spooky idea, worse than a needle in a haystack when you're looking for four people in a city of millions of people. In fact, it's nearly impossible. **-RIDLEY SCOTT**







Zhora and Deckard have a fight and she emerges out of the doorway of the bar onto a section of the street we had never used before. We took 4 columns from the Tyrell Corporation and turned them upside down. Then we placed dozens of Orientals in the street and started building fires so that it looked like they were cooking right on the street by the columns. Zhora, followed by Deckard, runs out through this hectic scene and into a traffic jam. He chases her in between cars, jumping on top of the various vehicles. Finally he turns a corner and goes down another street—part of our main street—which was “redressed” into a department store. One section of it was all glassed in with mannequins and these very, very strange outfits. We’d hung a lot of neon from the ceilings inside the windows and placed the mannequins on the neon and lit them up. Because of Zhora’s replicant strength, when Deckard shoots her, the bullet’s impact keeps her crashing through the window. She went through 5 windows before she died.—**LAWRENCE G. PAULL**



Top: Zhora darts across the snarled traffic, desperately attempting to escape death.

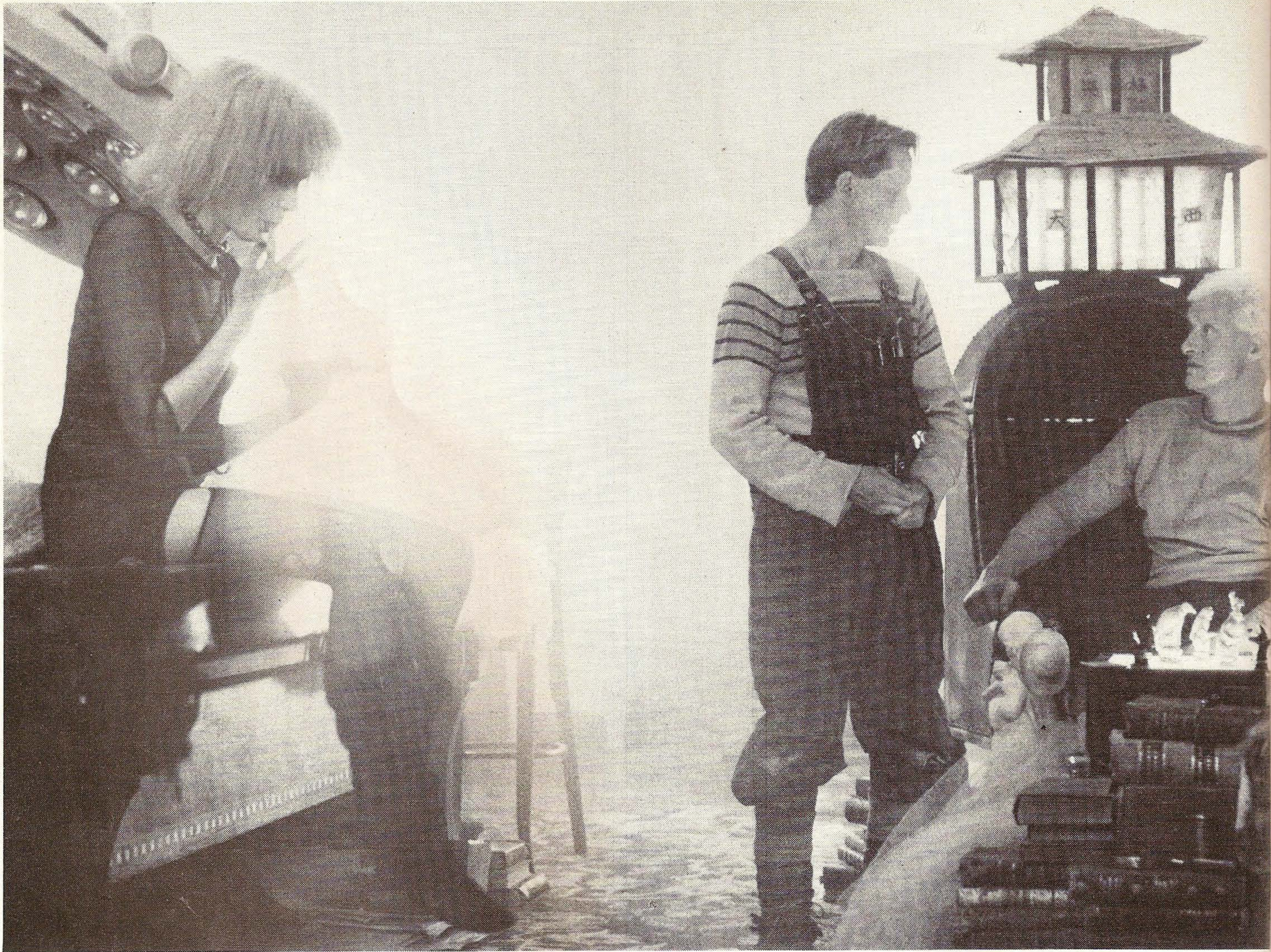
Above: Zhora, finally “aired out”, lies motionless after crashing through five windows.



Left: Deckard, who informs Leon of the Nexus 6 four year life span, is no match for his extraordinary strength.

Top: Leon attacks an unsuspecting Deckard and demands to know how long his life span is.

Left: Rachael appears from nowhere and nervously pulls the trigger that kills Leon and saves Deckard. Deckard realizes he owes his life to her.



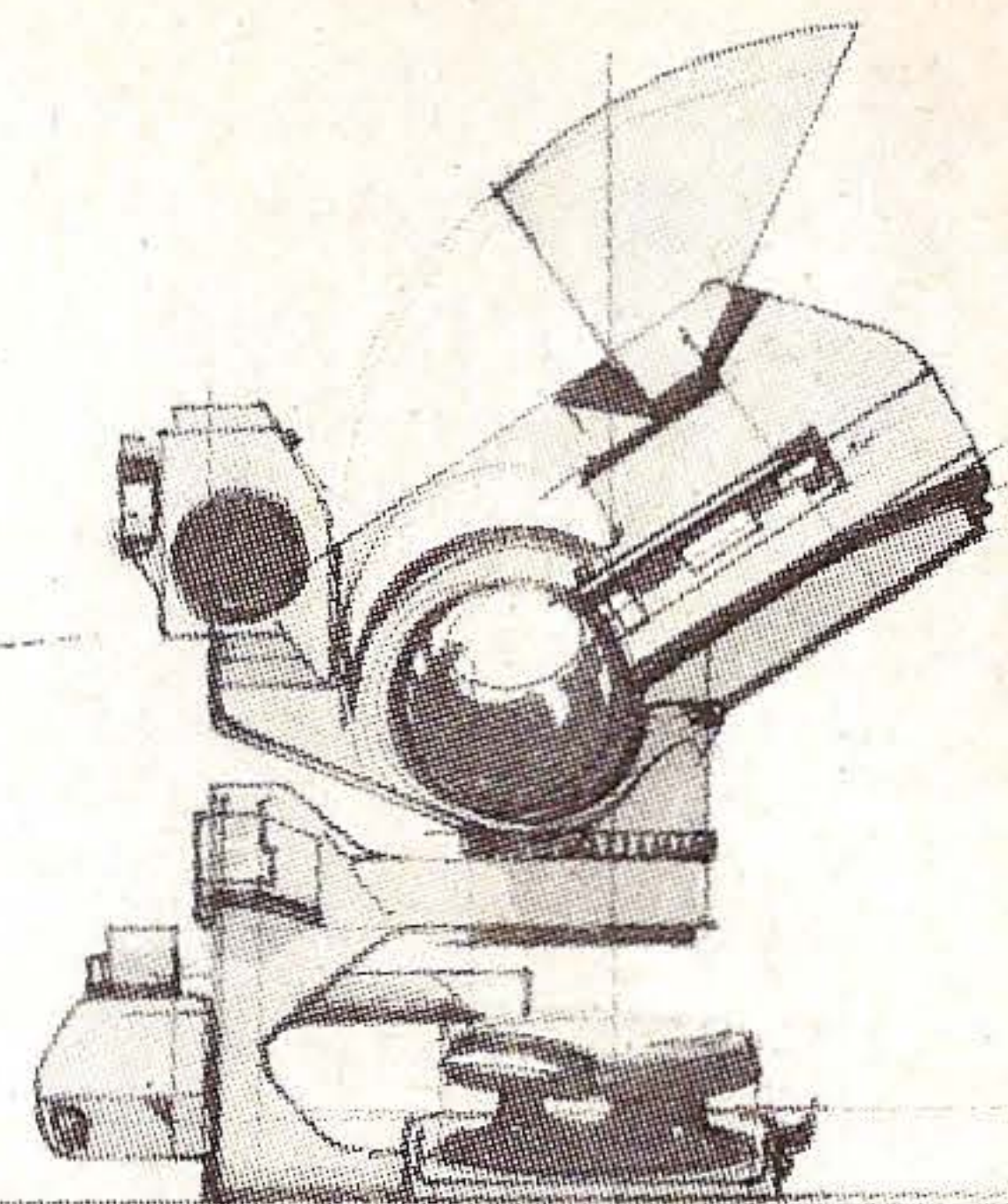
Sebastian has a disease called the Methuseleh Syndrome or, as Pris calls it, "accelerated decrepitude." It serves as a sympathetic interplay between Sebastian and the replicants. They have something in common because they will all die before their time.—**MICHAEL DEELEY**

Top: Sebastian, the genetic designer, announces proudly to his guests Pris and Batty that, "There's some of me in you!"

Right: Sebastian's toys and best friends, Kaiser Wilhelm and Napoleon, greet him each day as he enters his lonely apartment. Little people, Kevin Thompson and John Edward Allen, are underneath the costume and make-up.



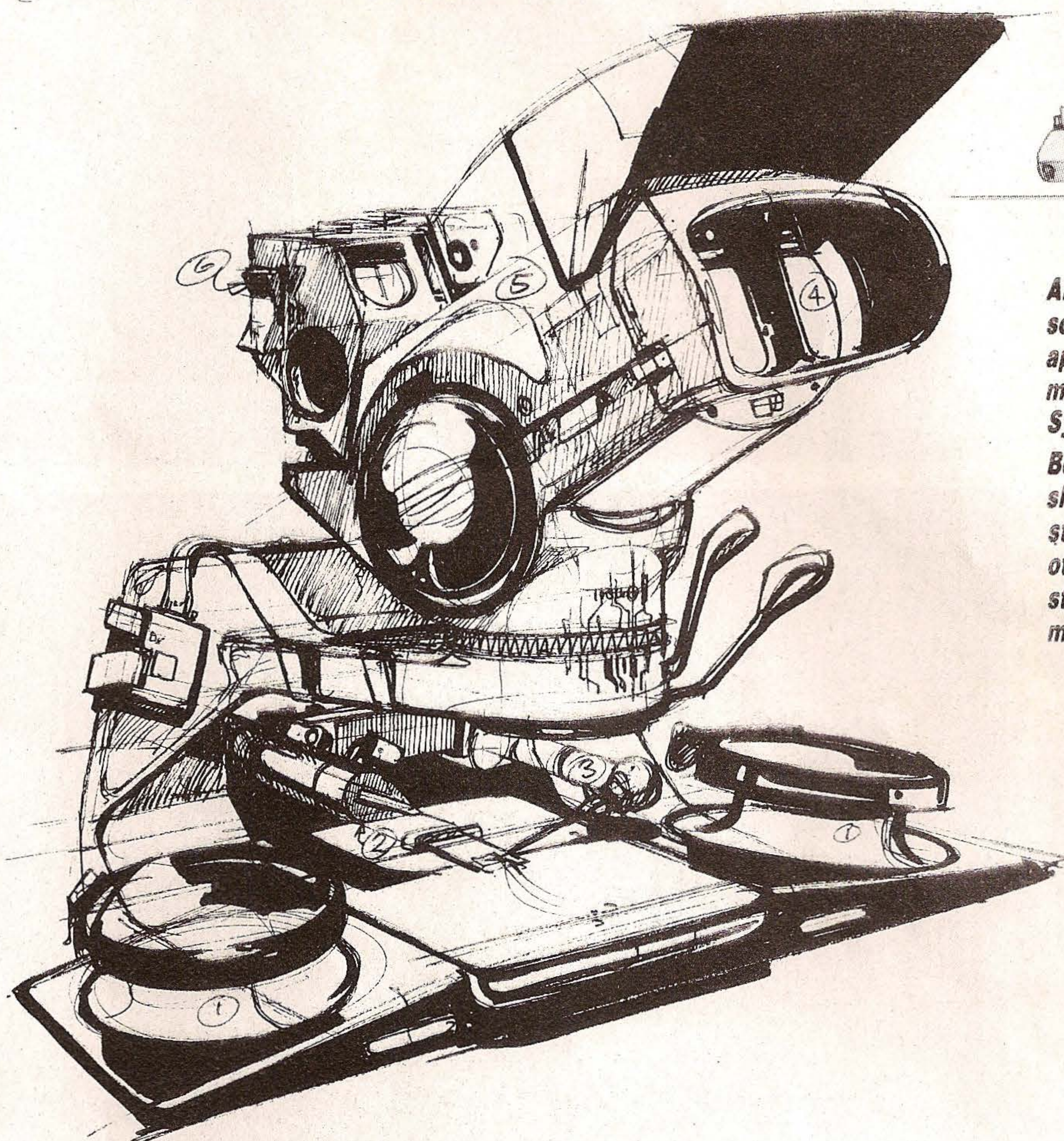
SEBASTIAN'S SCOPE:
 ① MANIPULATOR KNOBS: VARIABLE ACTUATION
 ② TOOL: MICRO WELDING: LASER ETCHING, ETC.
 ③ MICRO HOLD-DOWN PROBE
 ④ STEREO FIELD VIEWER
 ⑤ MULTI-MODE SCOPE IMAGING BODY
 ⑥ ACCESSORY BLOCK: IMAGE ENHANCER



SIDE ELEVATION

Above Left: The stereoscope in Sebastian's apartment is an advanced microscope designed by Syd Mead.

Below Left: As Sebastian sleeps, Pris examines the stereoscope and the many other wondrous inventions strewn about his apartment.

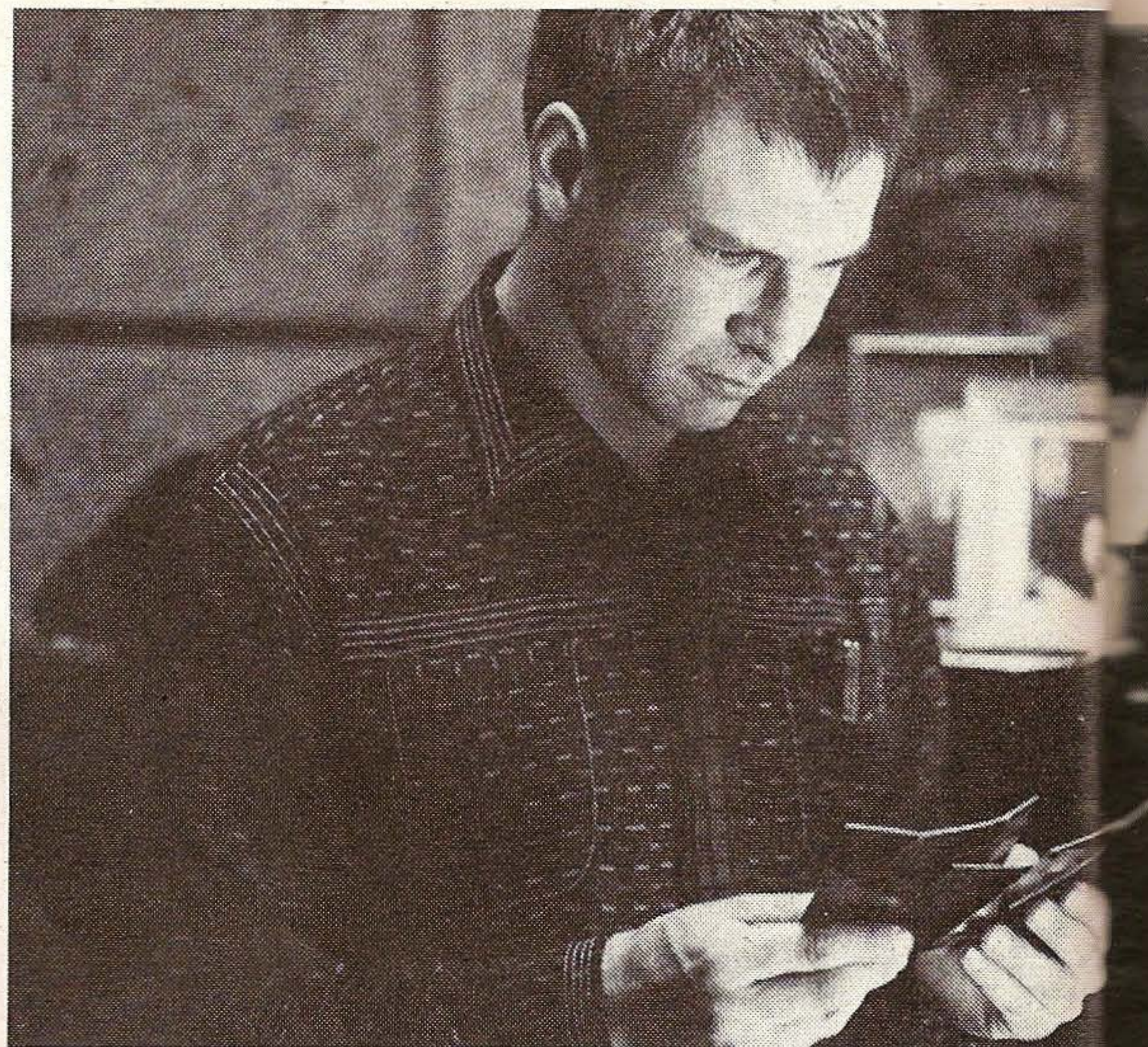


You work with the film from its conception and get to a point where you feel everything is exactly right. Then, other points of view and other ideas are incorporated. So you try and retain the film you really want to present and also get across as much of the other's perspectives as you can.

Editing requires convoluting and juxtaposing scenes that look good in the script but do not work well visually. We've experimented by turning some scenes inside out, trying to make them work in a different way. It's been a good exercise to see what I can get away with by taking a scene and part of another and combining them to make one scene rather than two. —TERRY RAWLINGS (Supervising Editor)



It's clear that Deckard doesn't think very much about women at all. He's the type of guy that would see them occasionally but not have any use for them around the house. He has a wife and child but they seem to have gone in search of a better life. Deckard acknowledges at Rachael's first appearance that she is attractive. But then she becomes a puzzle and, when he figures out she is a replicant, he seems to have no further use for her. He sees Rachael as a zero. But her display of emotion, even though he knows it's false, implanted, pulls him out of his despair. As he begins to become involved with her, he is forced to confront what's really going on around him. **-HARRISON FORD**



Top Right: Deckard puzzles over the photographs he found in Leon's apartment, wondering if the replicants can actually feel the same emotions as humans.

Right: Deckard and Rachael—an unusual romance.

Rachael and Deckard's relationship is a major issue of the film. Deckard has spent his entire adult career tracking down replicants whom he has killed or arrested. All of a sudden he is falling in love with one of them. That is "Deckard's dilemma." Rachael, on the other hand, has to come to grips with the reality that all her thoughts have been created out of someone else's mind, someone else's memory. The prospect of dying is very real, not only because of the 4 year lifespan, but because she knows it's Deckard's job to kill her. This is a very human, emotional situation.

Two people have to deal with extremely important, difficult things and work it out in a very short period of time. In the love scene Rachael is apprehensive because she's not sure what to do, she doesn't know if she is relying on someone else's memory. She resists and is frightened of Deckard's prejudices. But Deckard is just trying to say "Hold on, you're okay. I'm doing this because I want to and because I care about you."

-KATHERINE HABER

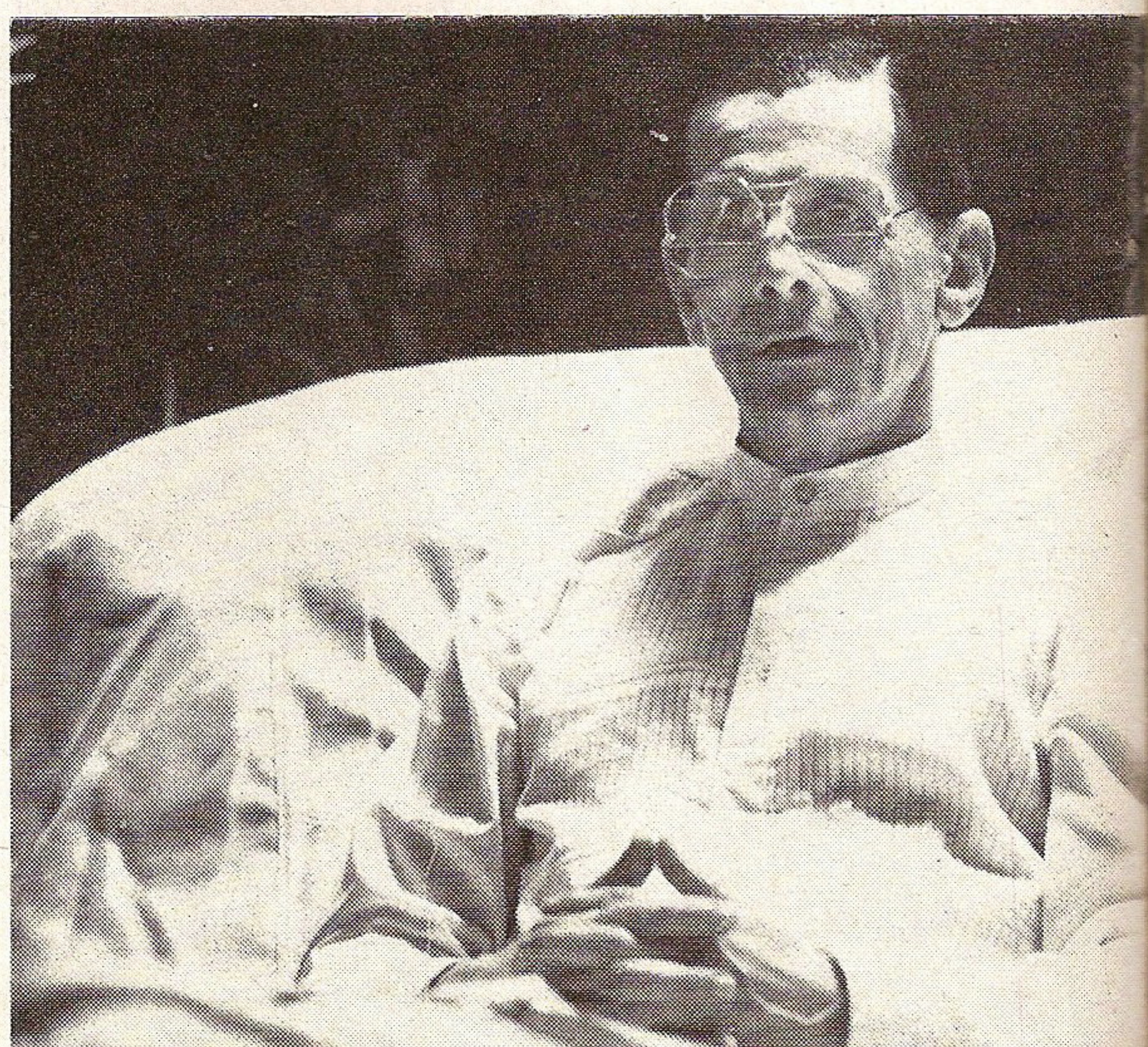


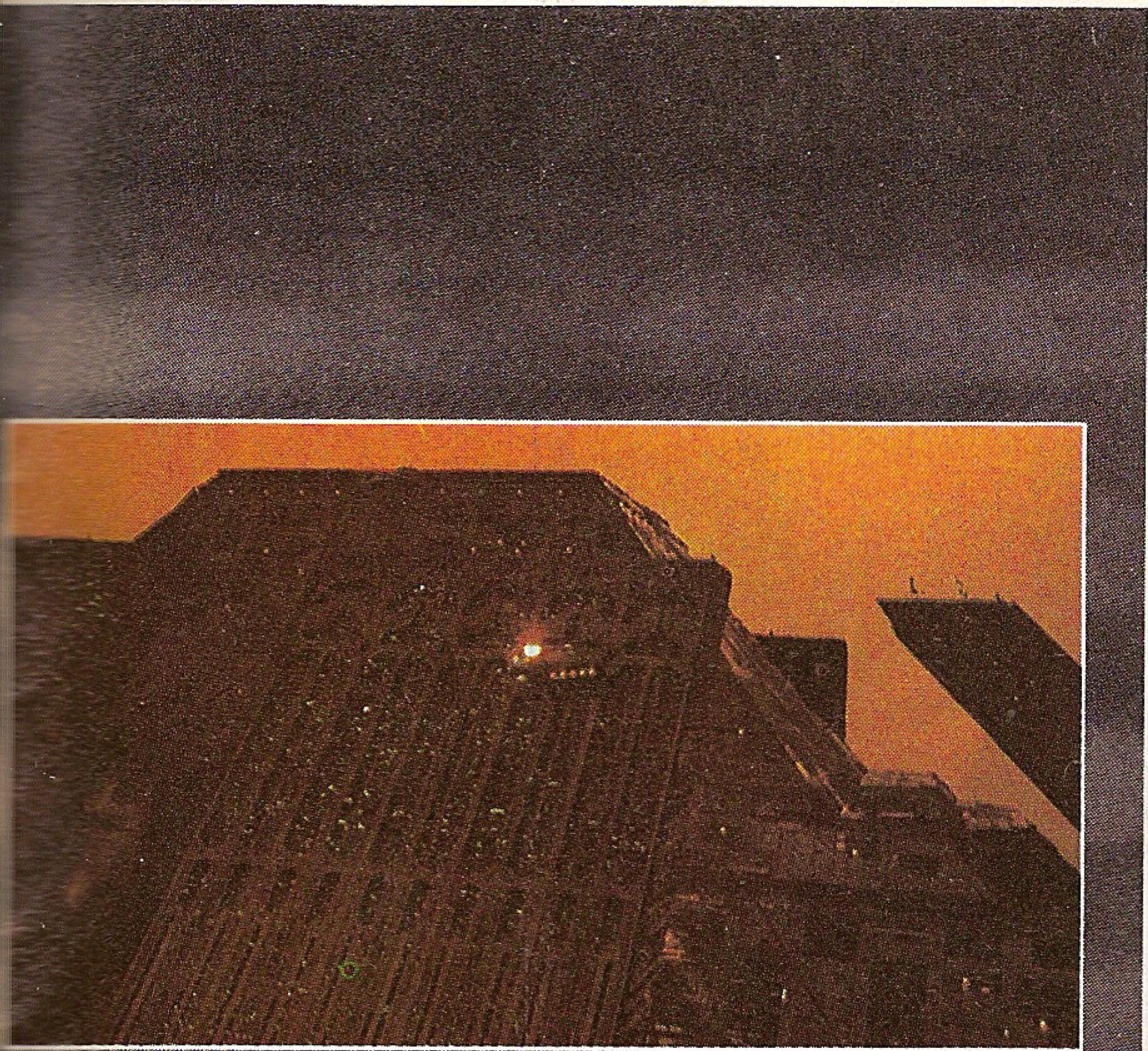
Left: A curious Rachael inspects Deckard's photographs of his offworld wife and tries to find a clue to his background and emotions.
Below Left: Deckard kisses the frightened Rachael who has no memory to know how to kiss a man.





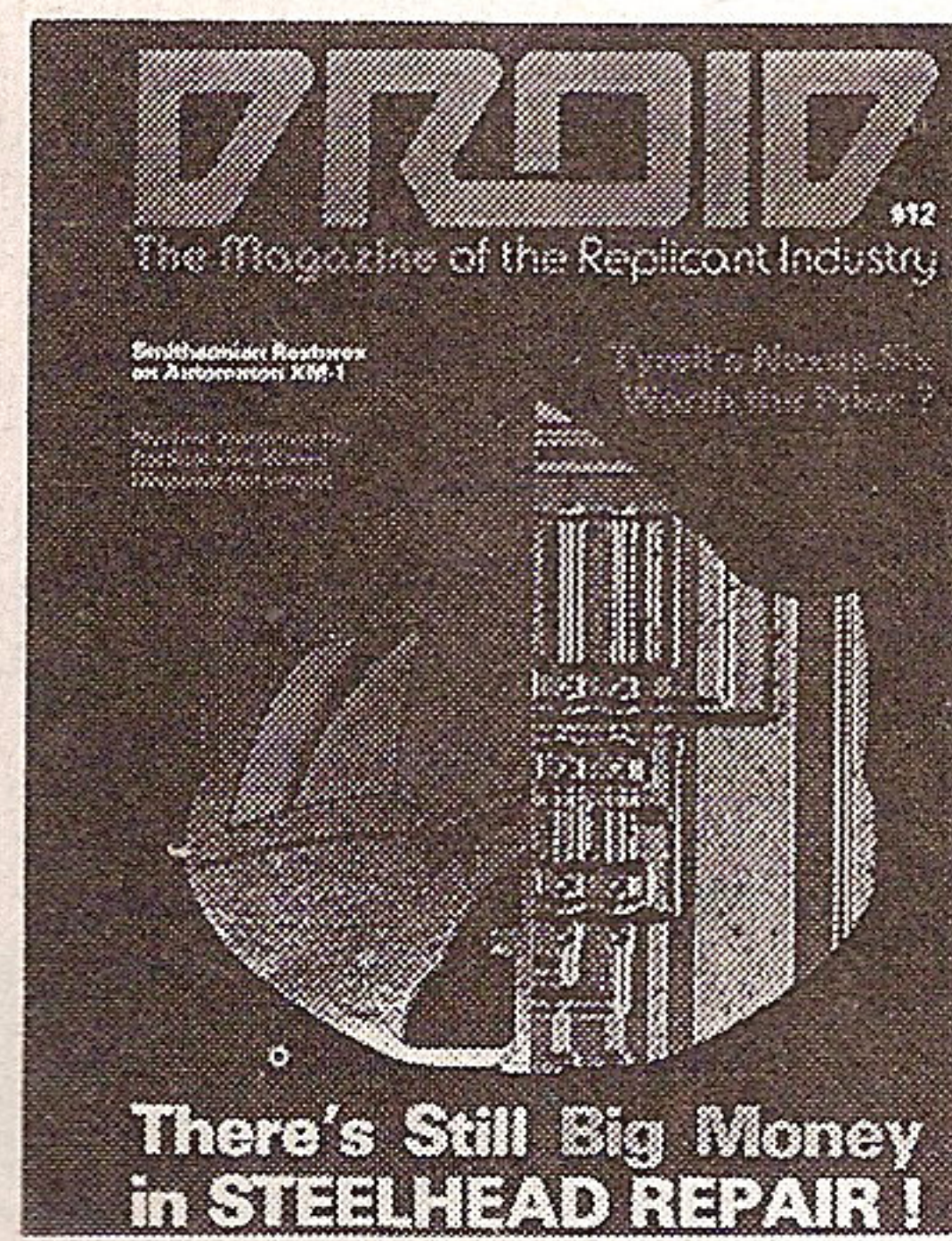
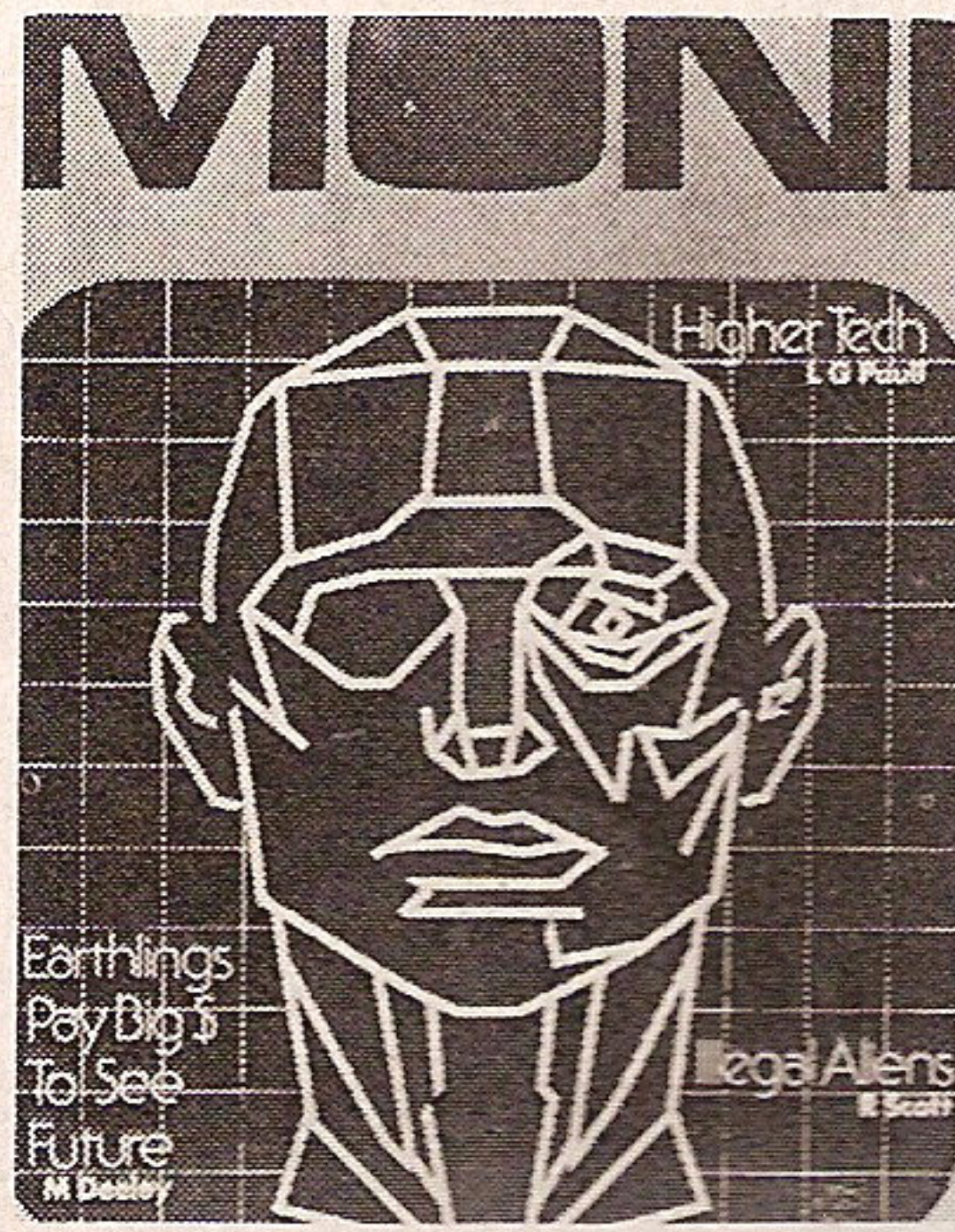
We dressed Tyrell's room to look like the Pope's bedroom, very elaborate, very eclectic decor. The headboard was a \$25,000 Chinese screen and the bed was two kingsize beds put together. There were big concrete columns which were 4-foot square and rose 25 feet in the air. Instead of just using raw concrete, we took material and actually draped the column so it had a very religious kind of overtone to it. **-LAWRENCE G. PAULL**





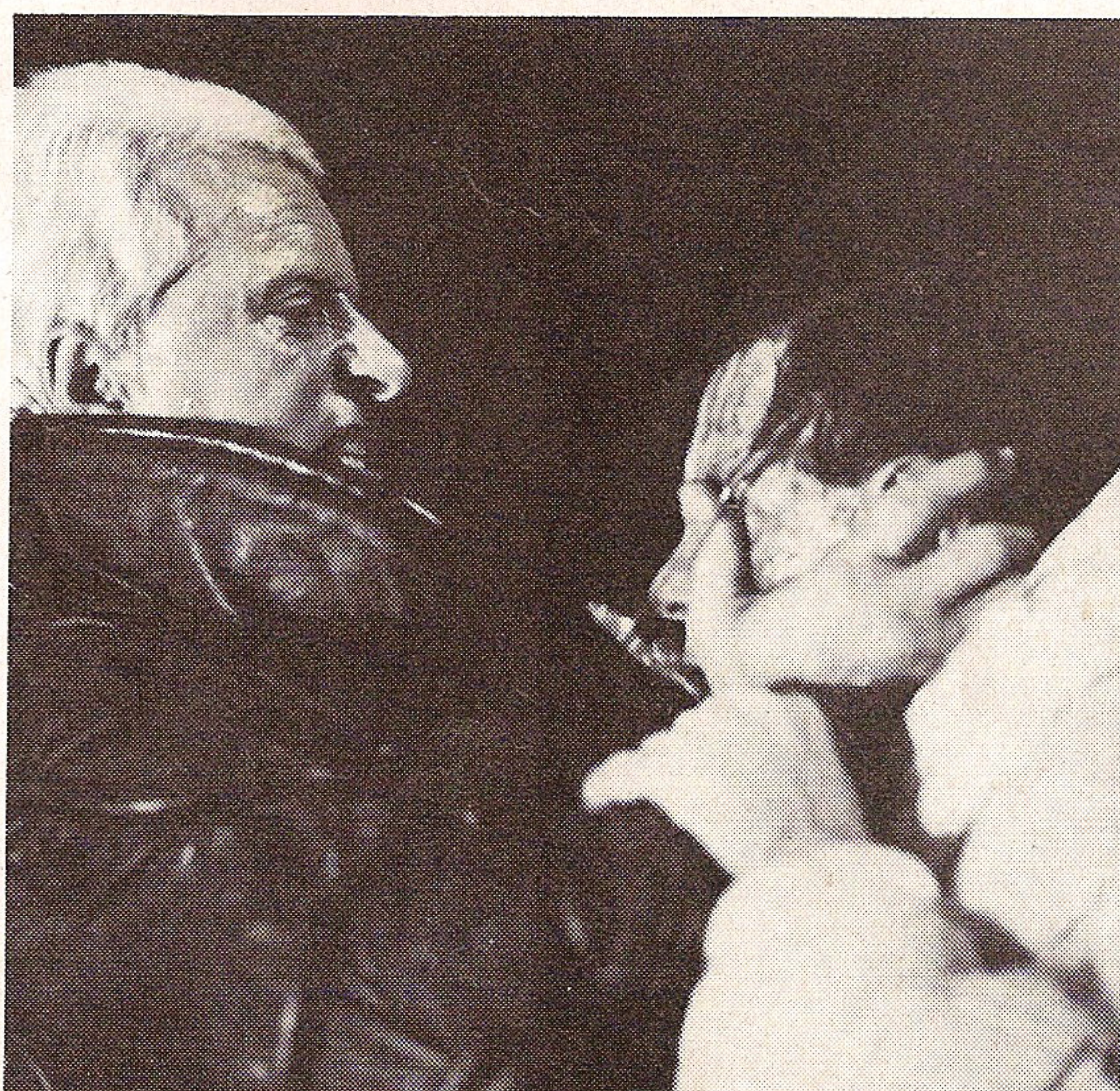
The magazine covers were put together by the art department. You don't really see them up close, but Ridley is such a stickler for detail that he didn't want a 1982 VOGUE there. He wanted futuristic titles.

—KATHERINE HABER



Left: The futuristic covers were created to add to the overall atmosphere and detail of the metropolis. Note magazine article topics.

Below: Multi-lingual magazines and newspapers are available at the local newsstands.



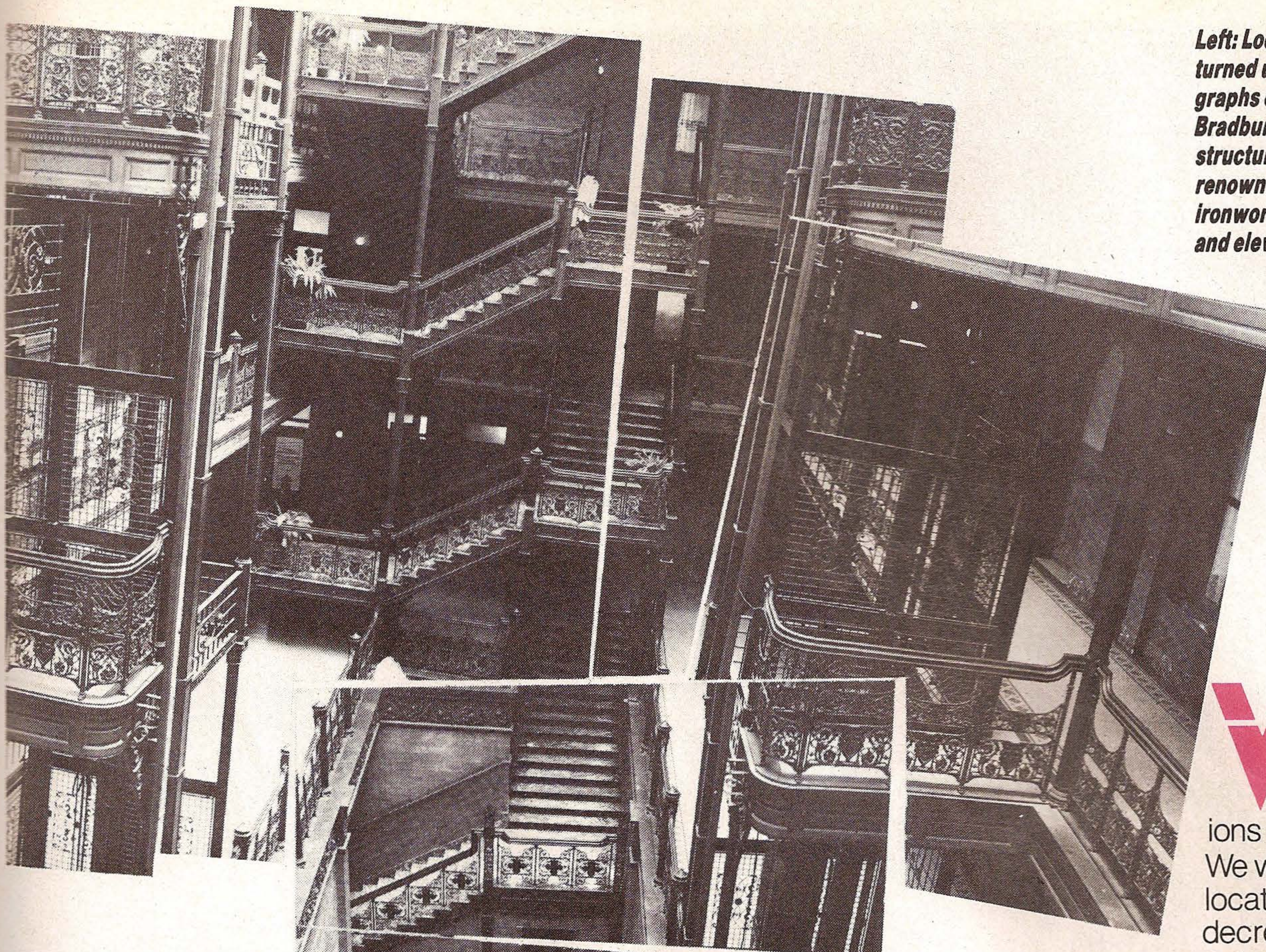
Top Left: Batty reassures the nervous Sebastian as they take the long elevator ride 800 floors to Dr. Tyrell's quarters.

Above Left: The Tyrell Corporation pyramid was one of the most important, most discussed images in the film.

Far Left: Dr. Tyrell is surprised to hear that his chess partner, Sebastian, is coming to see him at such a late hour.

Bottom Left: After Tyrell confirms there is no way to make him last longer, Batty retaliates and crushes Tyrell's skull between his powerful hands.





Left: Location scouting turned up these photographs of the interior of the Bradbury building. This structure is architecturally renowned for its masses of ironwork, open staircases and elevators.

We had been searching for locations for a building. We wanted to go on location to an old, decrepit building and

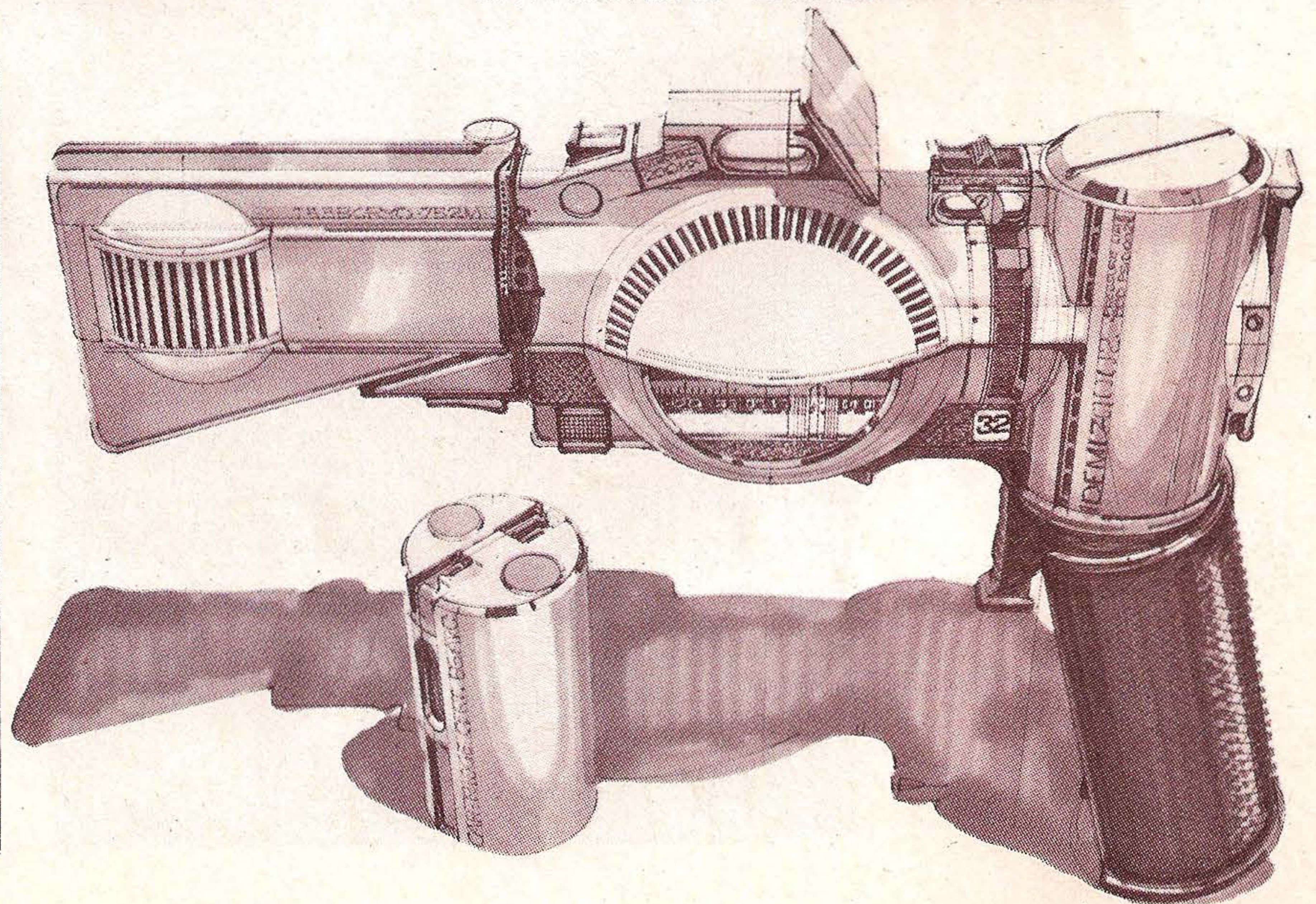
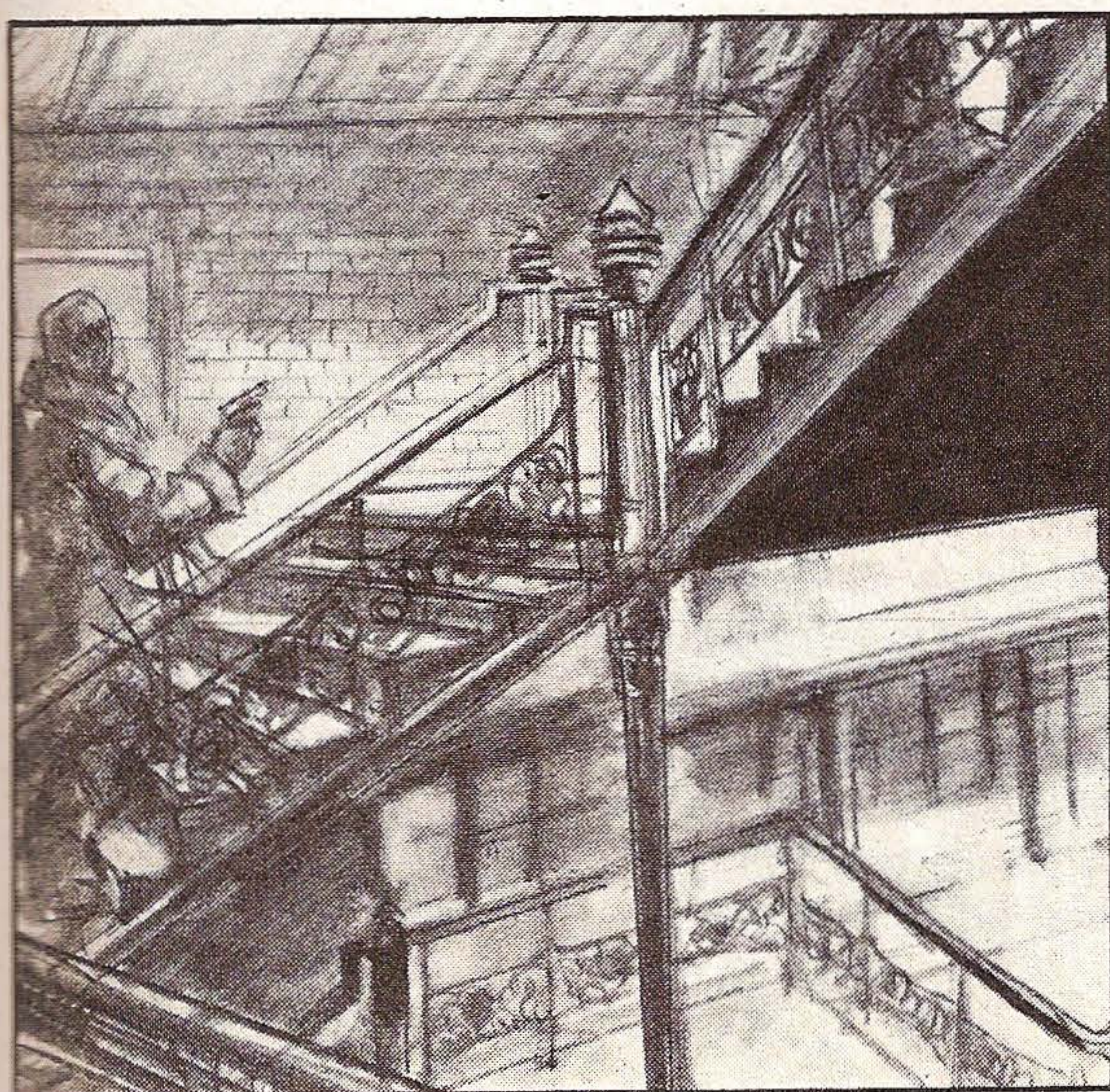
take a suite of rooms and use that as Sebastian's apartment. One day we were downtown Los Angeles looking at a possible location, and I took a stroll across the street with Ridley and a few other people and Ridley took a look inside the beautiful Bradbury building. What we did to that building you wouldn't believe. On a superficial level we trashed it with high-tech, then filled it with smoke on the inside and shot it at night. We also added a canopy with big columns to make it look like it was an old apartment building. All of a sudden, we had a very Gothic, eerie environment. **—LAWRENCE G. PAULL**

Left: With blaster ready, Deckard cautiously makes his way up the stairs to the apartment.

Below Left: Police car parked in front of Sebastian's apartment.

Below Right: Syd Mead's early design concept for Deckard's gun.

Below: The ironwork staircases identify this Sherman Labby storyboard as the Bradbury building.



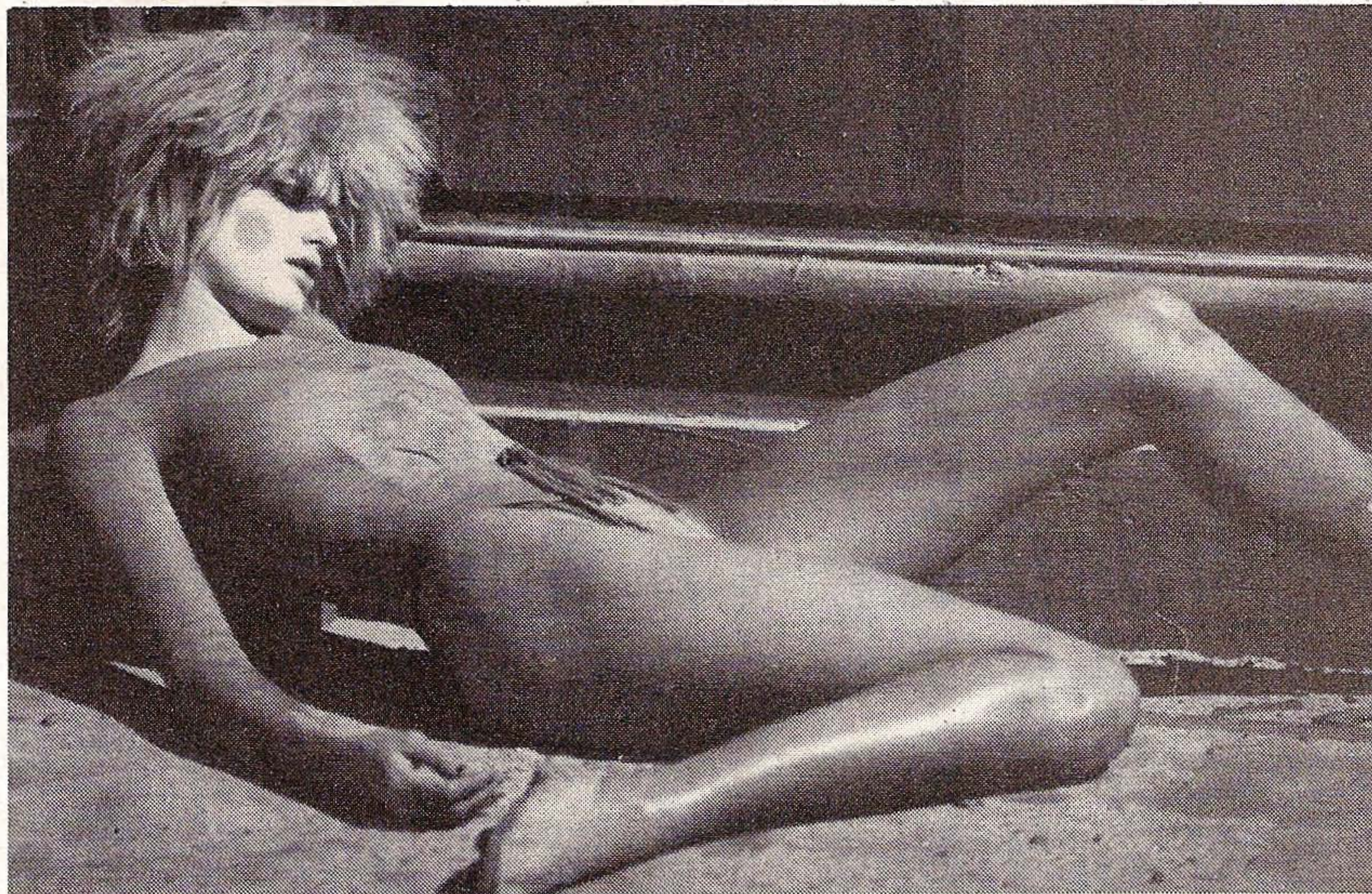
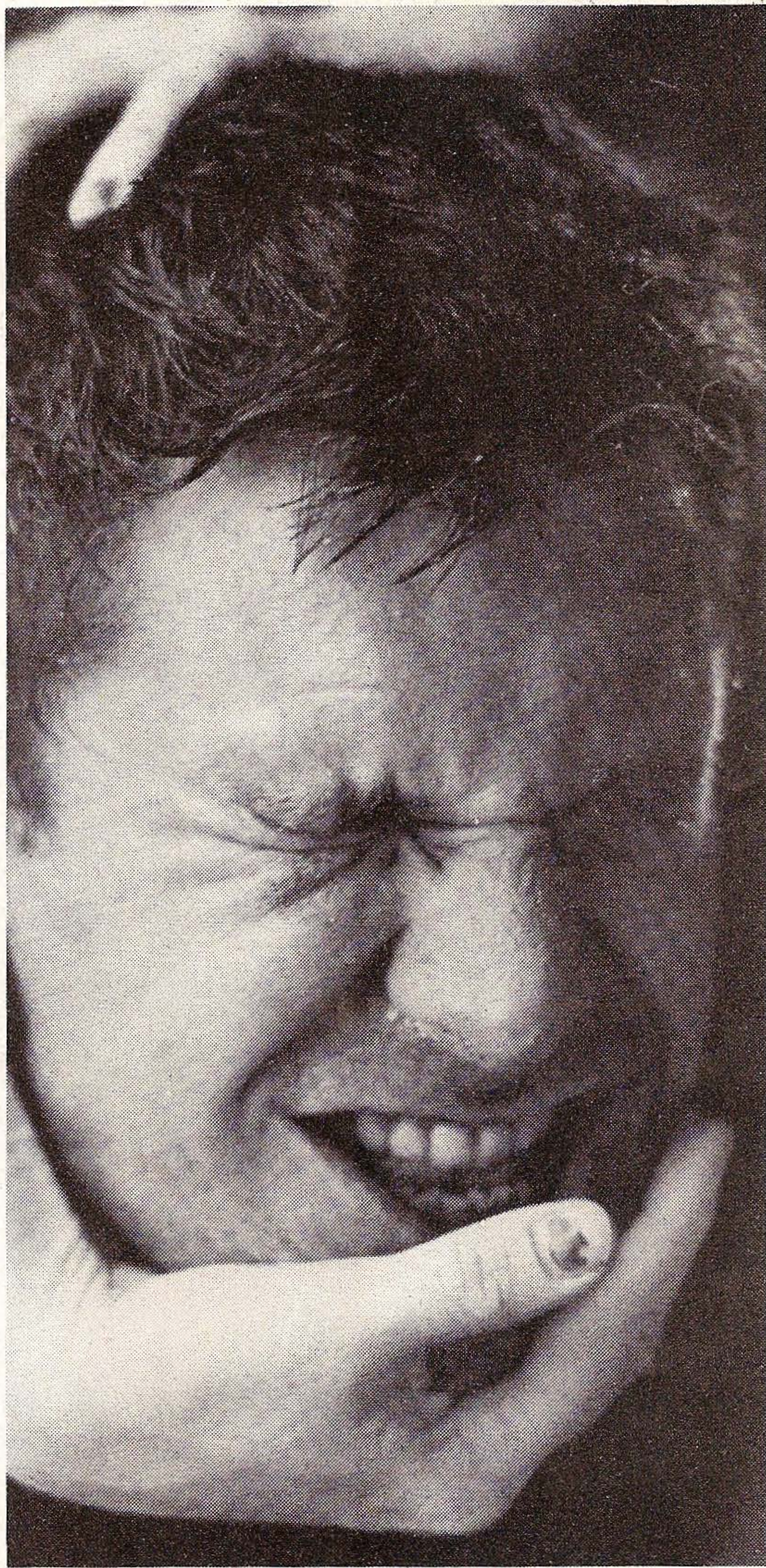
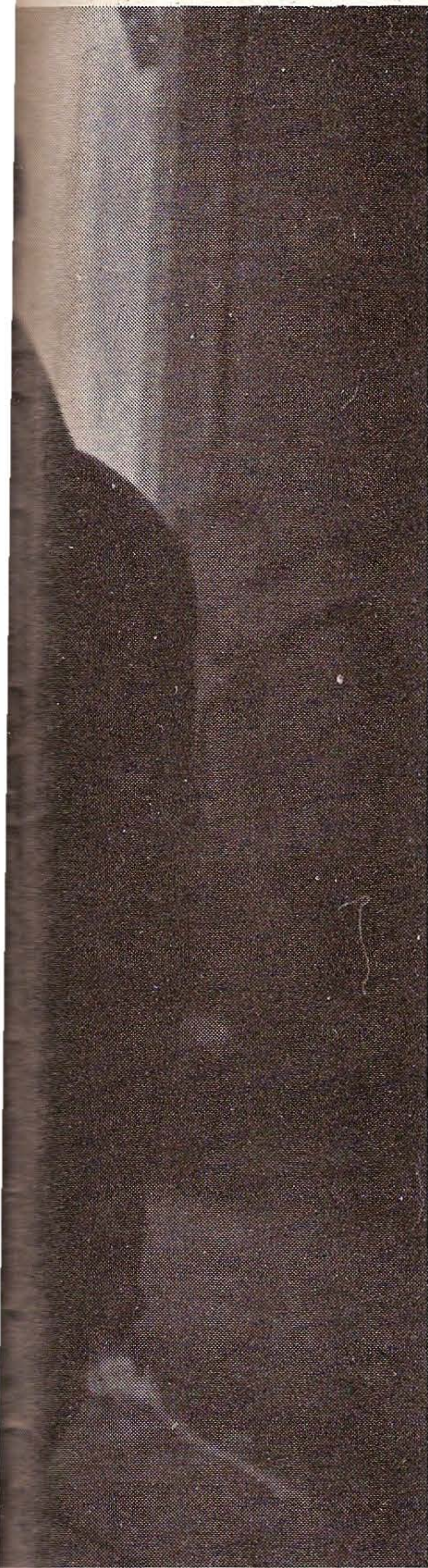


Daryl Hannah, the actress who plays Pris, is a trained gymnast and did many of the flips herself. While we used a stuntman for the difficult backflips, she landed on Harrison's shoulders, for example. The fight between Harrison and her is quite vicious and we all cringed when she put her two fingers in Harrison's nostrils to haul him up. Harrison came up with that idea and, even though all of us found it very painful to watch, he insisted on doing it. **—MICHAEL DEELEY**



Above: A cautious Deckard enters Sebastian's apartment as Pris—under the veil—sits perfectly still, appearing to be just another mannequin. **Left:** Deckard gets too close in his examination and is sent flying across the room with one forceful kick from Pris.

Above and Right: While Deckard lies stunned on the floor, the agile replicant steps back and, with a flying somersault leap, lands squarely on Deckard's shoulders and applies a brutal scissor grip with her legs.



Left: Pris finally releases Deckard and, fighting for breath, he manages to squeeze off several shots, stopping her in her tracks. Pris has so much energy and life in her that her body continues to violently kick and thrash as she dies.

Ridley wanted Batty to be a sort of Bruce Lee; I did what I could. I didn't want to push iron too much, so I went to stretching and that sort of thing. But in preparing for a part, it's more important to get your thoughts together. The thoughts are always much more necessary to clarify than the visual aspect of the body.

-RUTGER HAUER

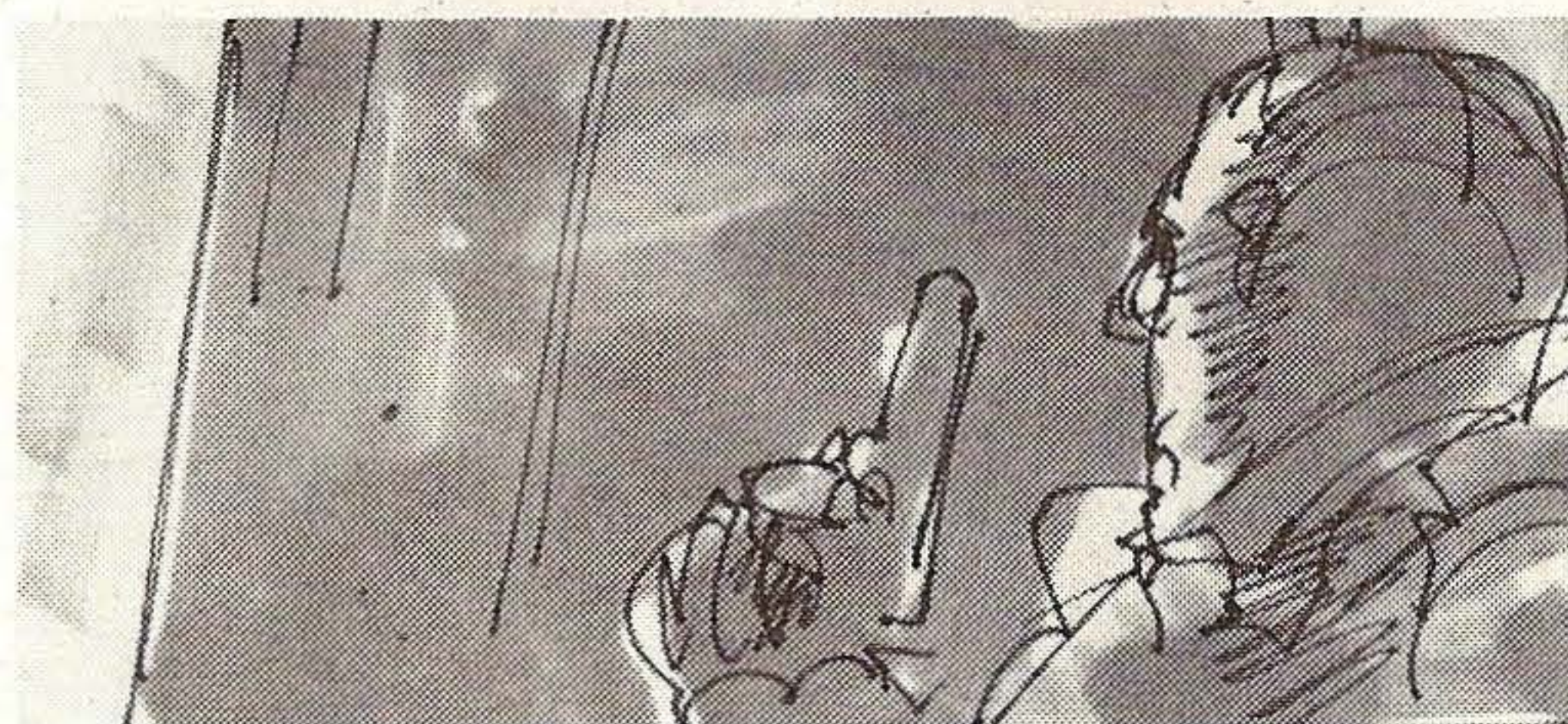


Top: Batty breaks through the wall and pulls Deckard's hand. On the other side, Batty slowly breaks two of Deckard's fingers.

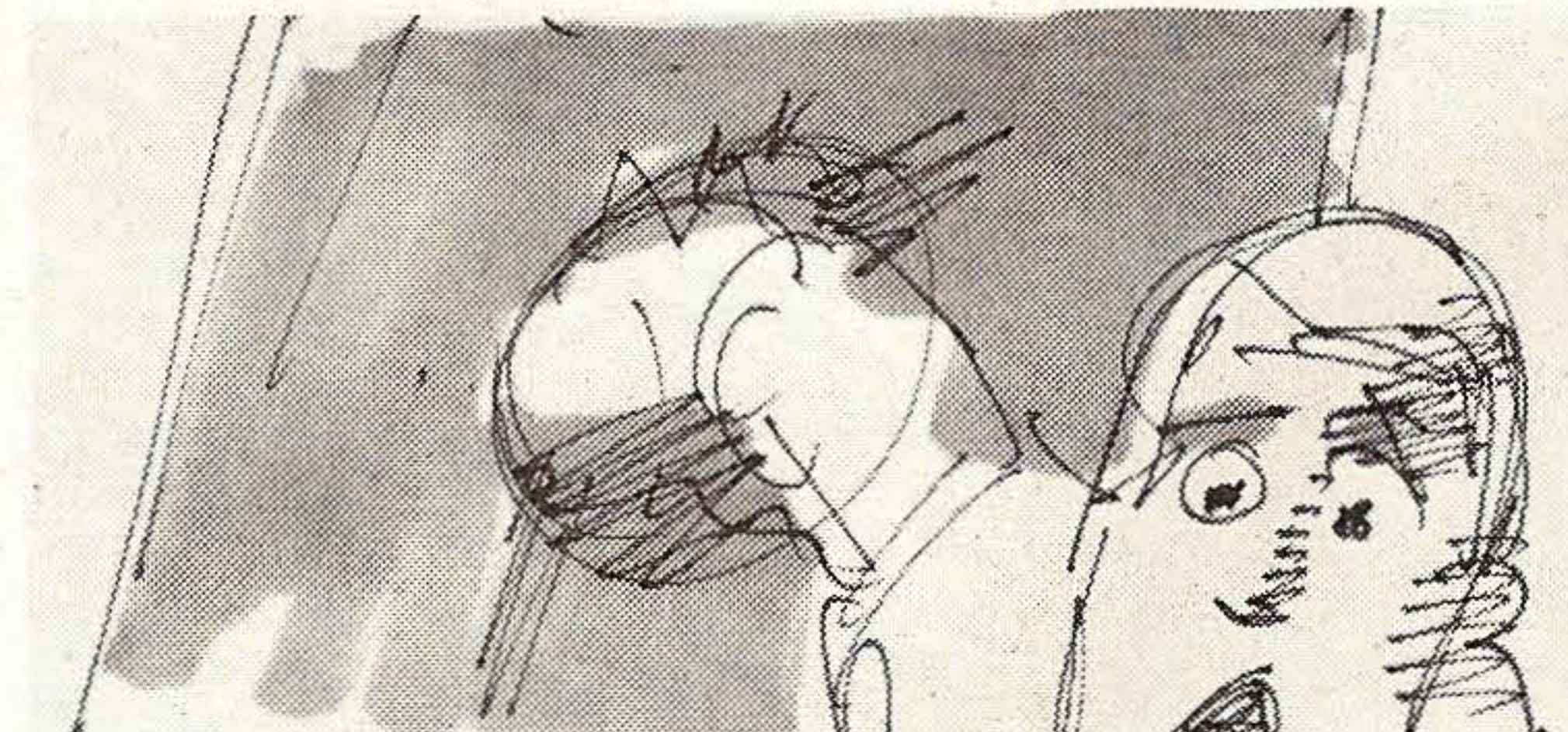
Right: Ridley Scott's storyboard of the painful scene.

Top Right: During his retreat, Deckard tries to hold on to the cornice of Sebastian's building. Batty is not far behind.

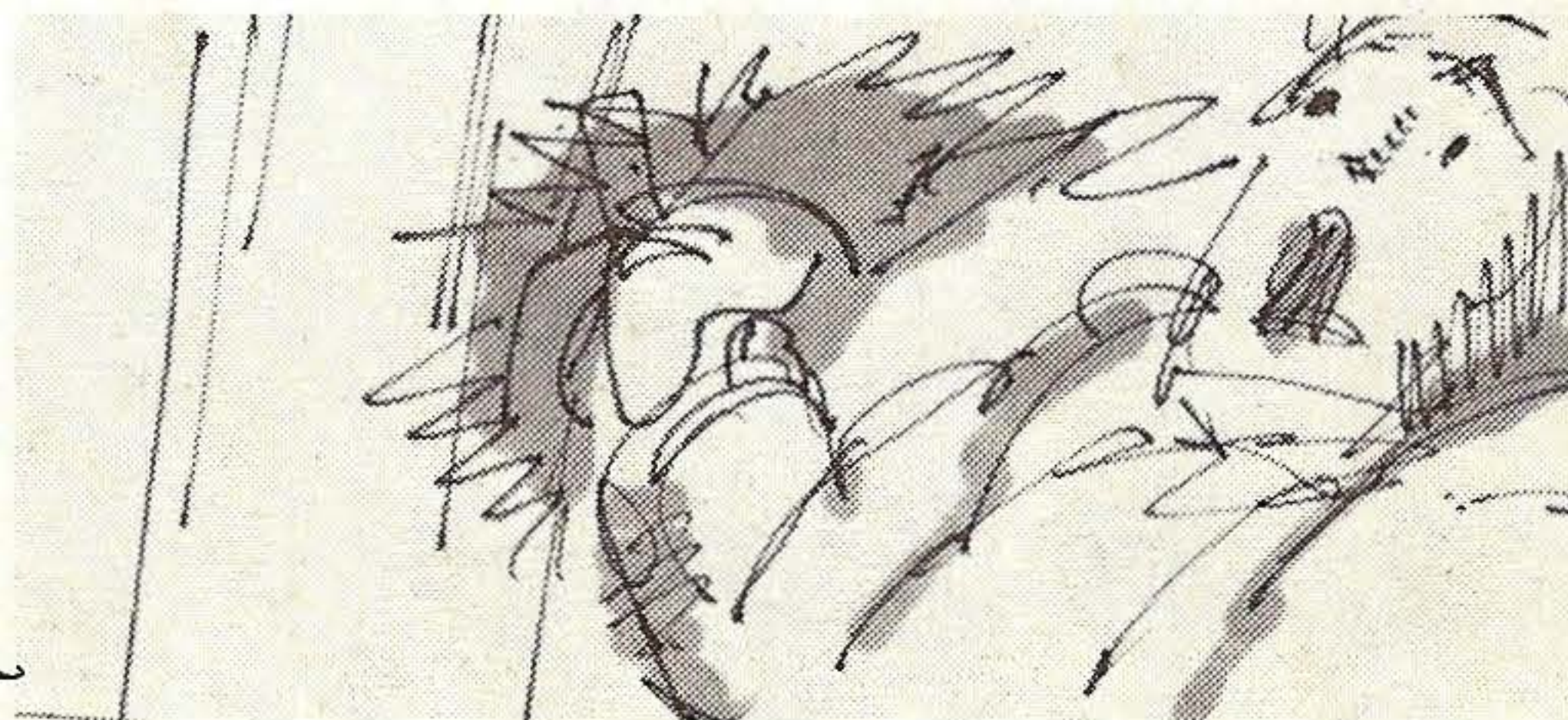
Far Right: Deckard frantically tries to escape from the super replicant and finds himself on a slippery ledge some 50 stories above the street.



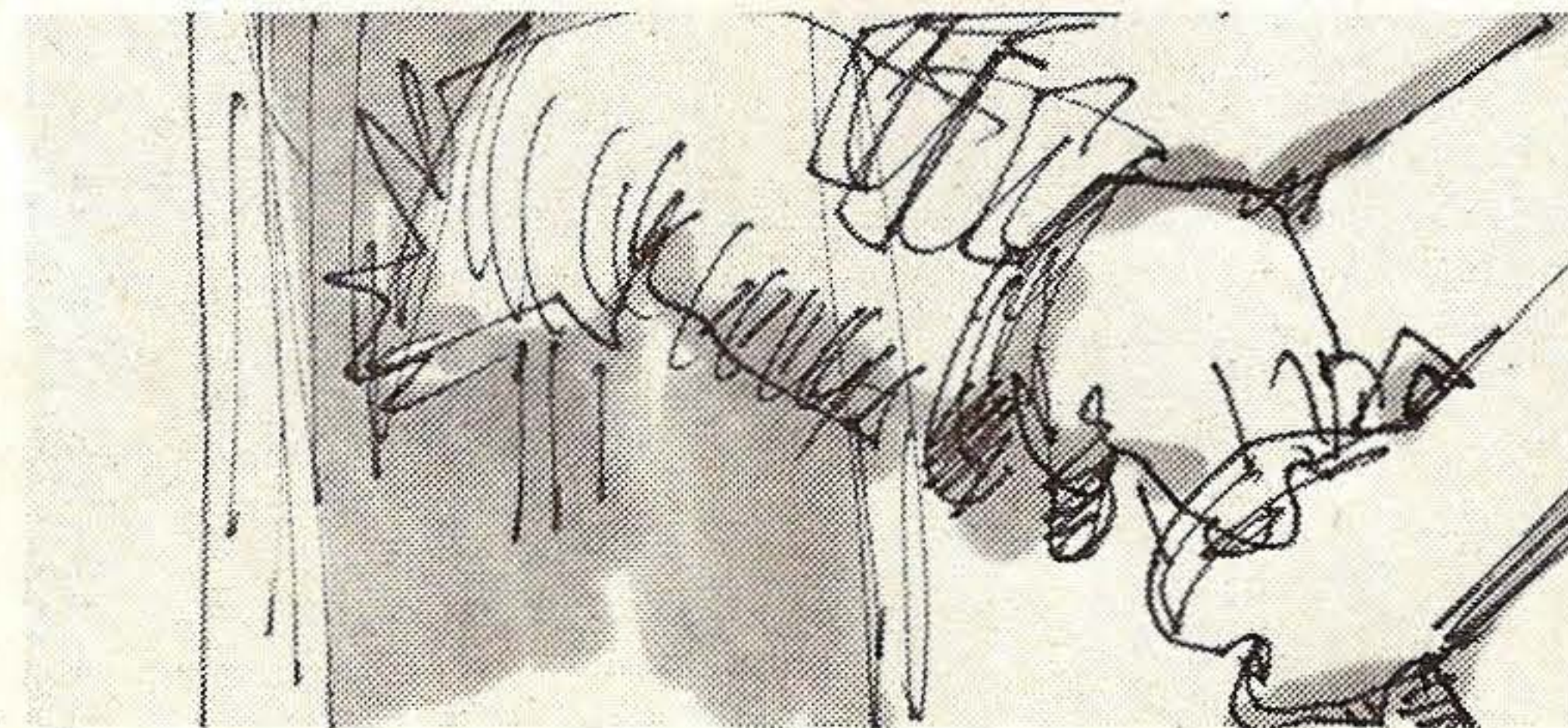
D. READY



...PULLS ARM THROUGH

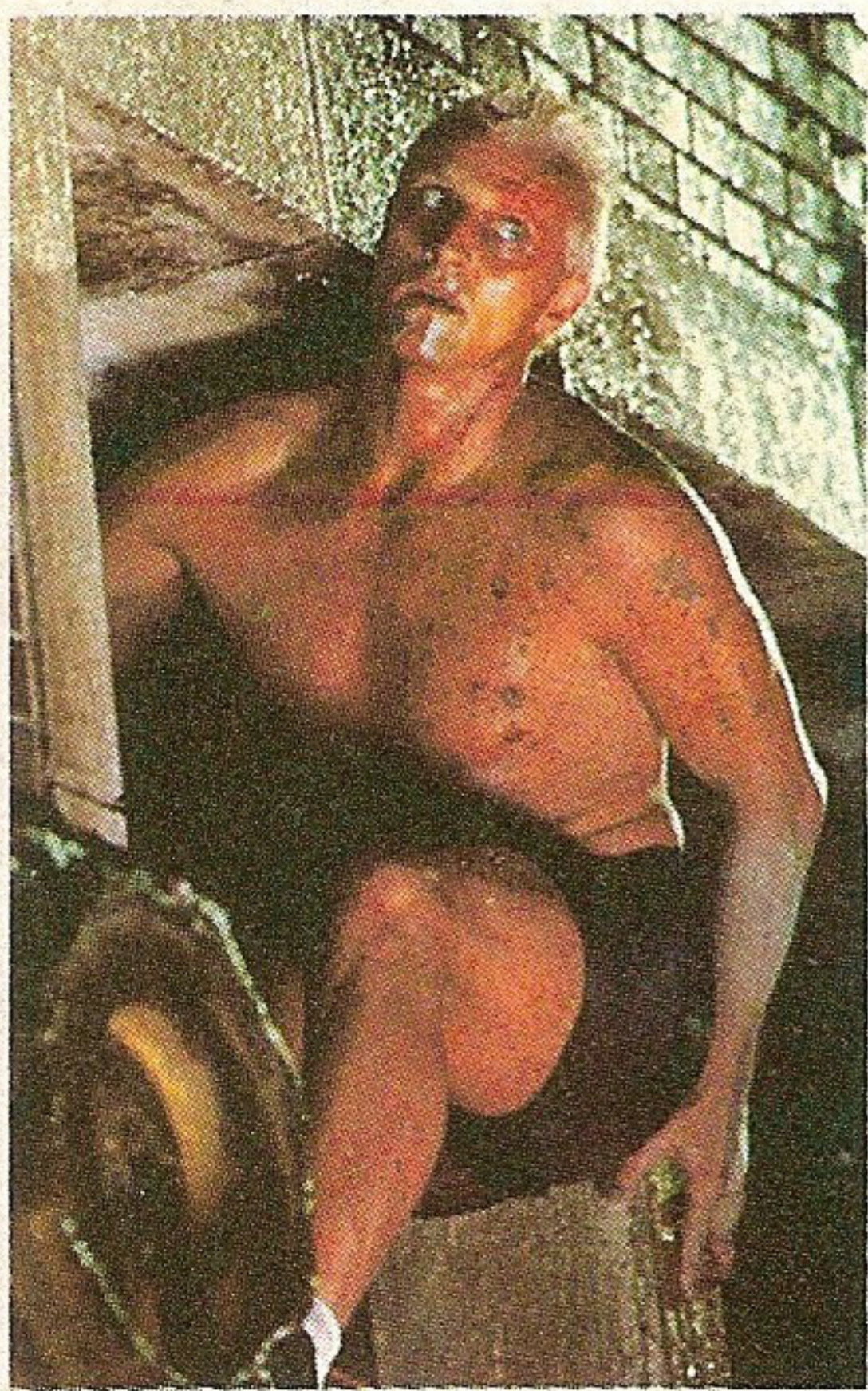


ROY HANDS EXPLODES THROUGH DOOR - GRABS D. HAND (GUN GO OFF?)



ROY TAKES GUN...





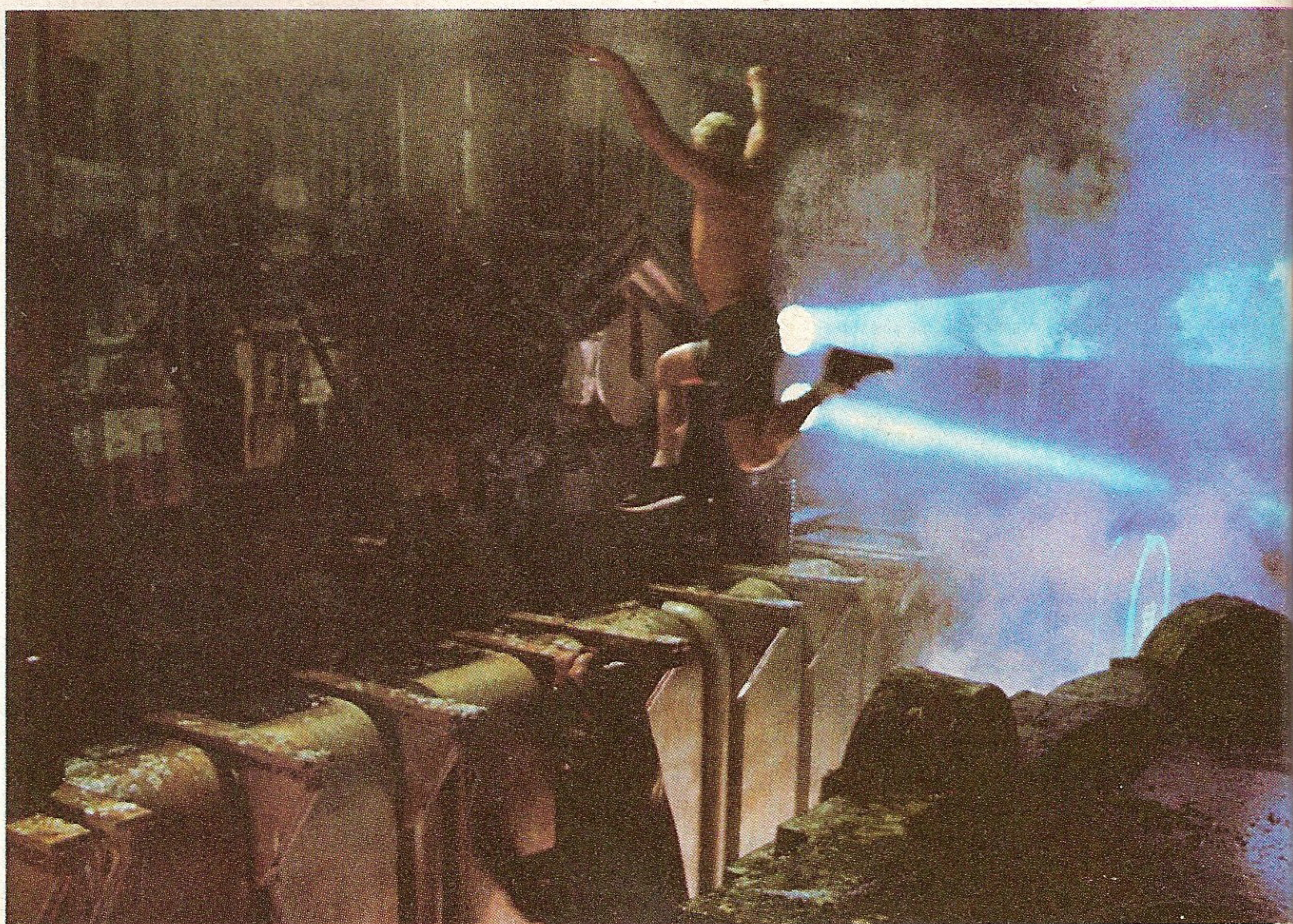
Top Left: The warrior replicant knows he has nothing to lose and fearlessly follows Deckard onto the treacherous ledge.

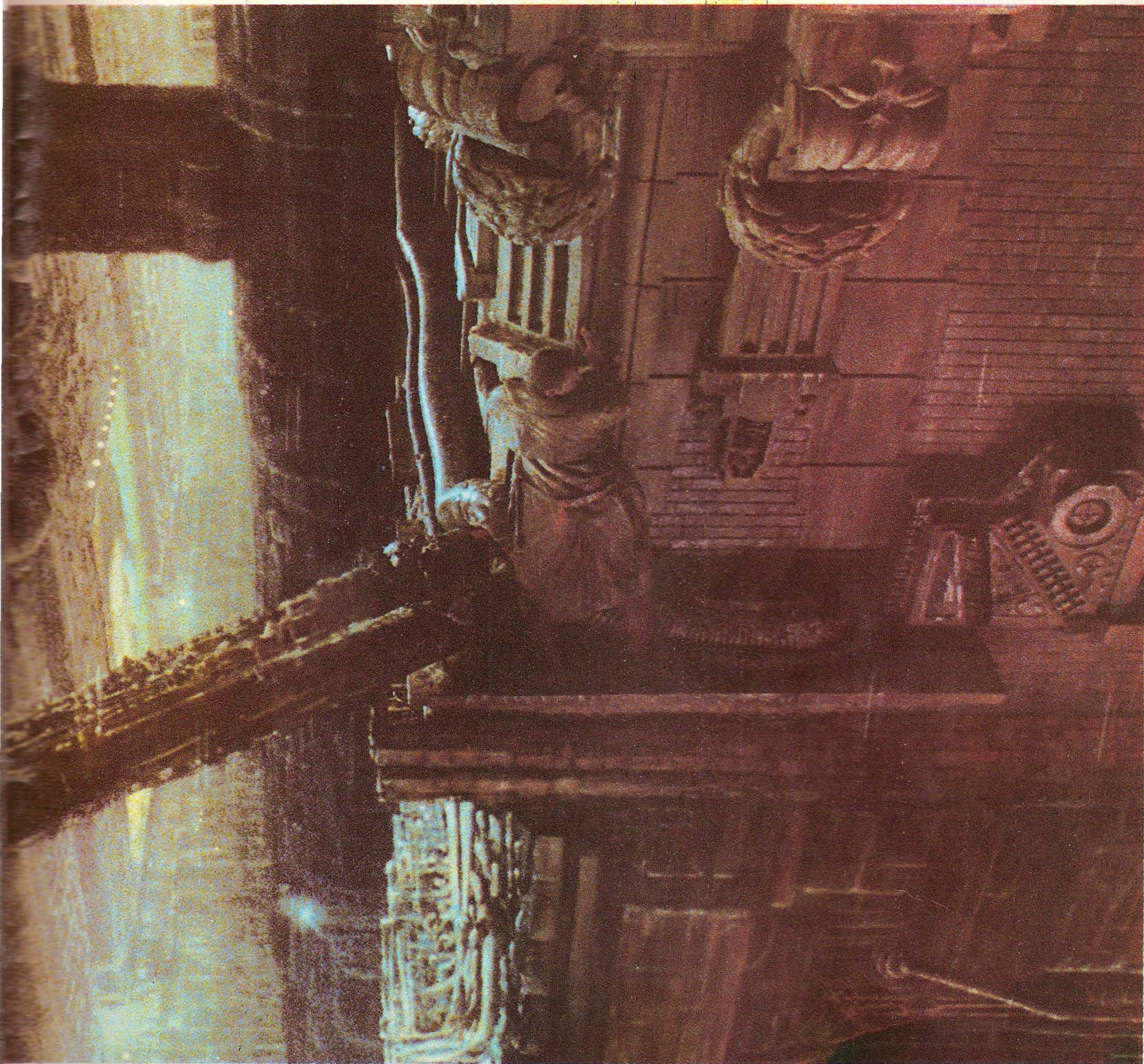
Top Right: Deckard crawls out of one of the windows of the building to escape. Harrison Ford was actually at ground level in this shot; the surrounding buildings are an elaborate matte painting.



Batty is not a superman in the sense we know it, although he is far more physically capable than you or me. He's more capable, say, than an Olympic athlete and has a brain like a computer. But he's still a man. Although he might be able to leap a little higher than an Olympic athlete, he can't run up walls.
—RIDLEY SCOTT

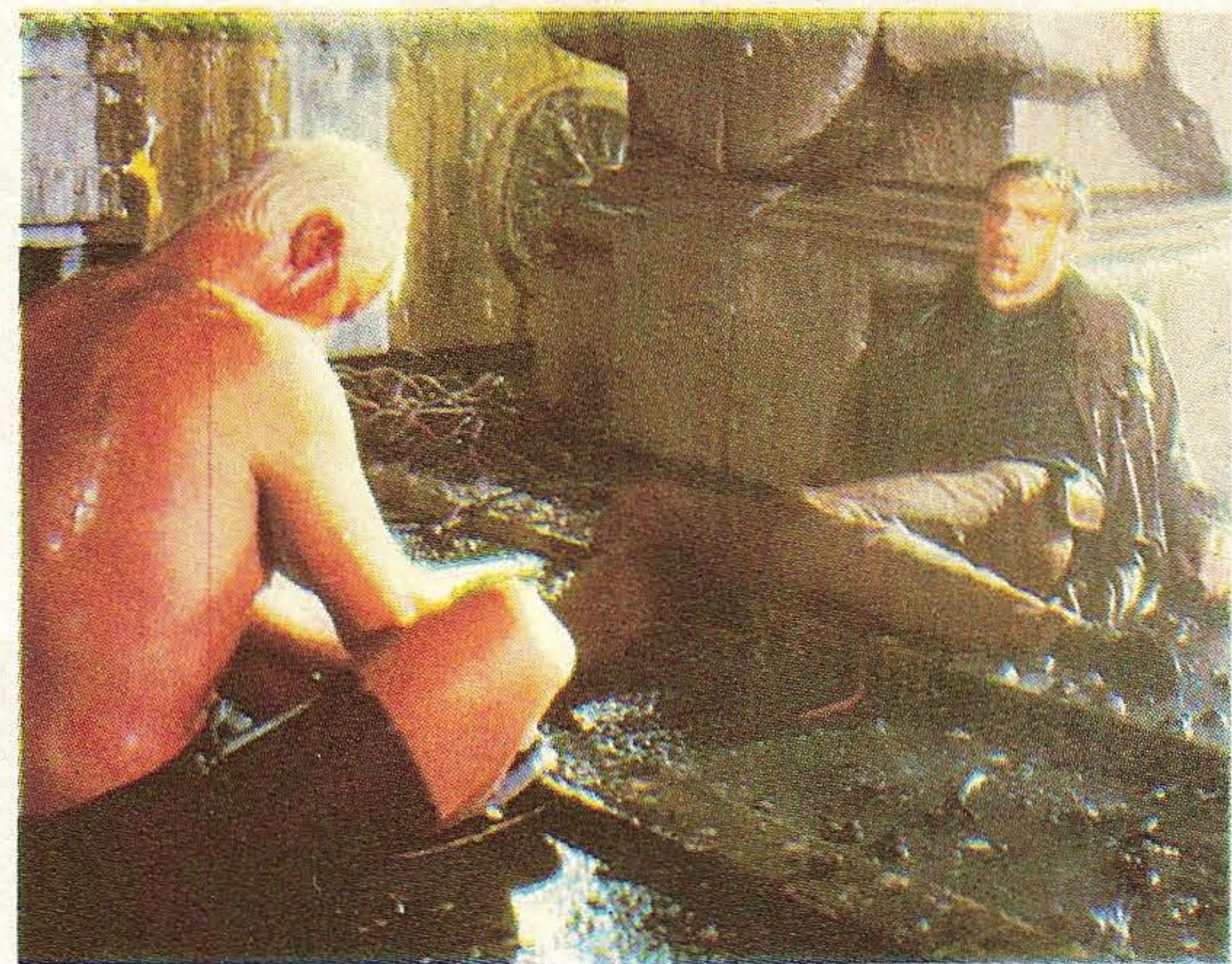
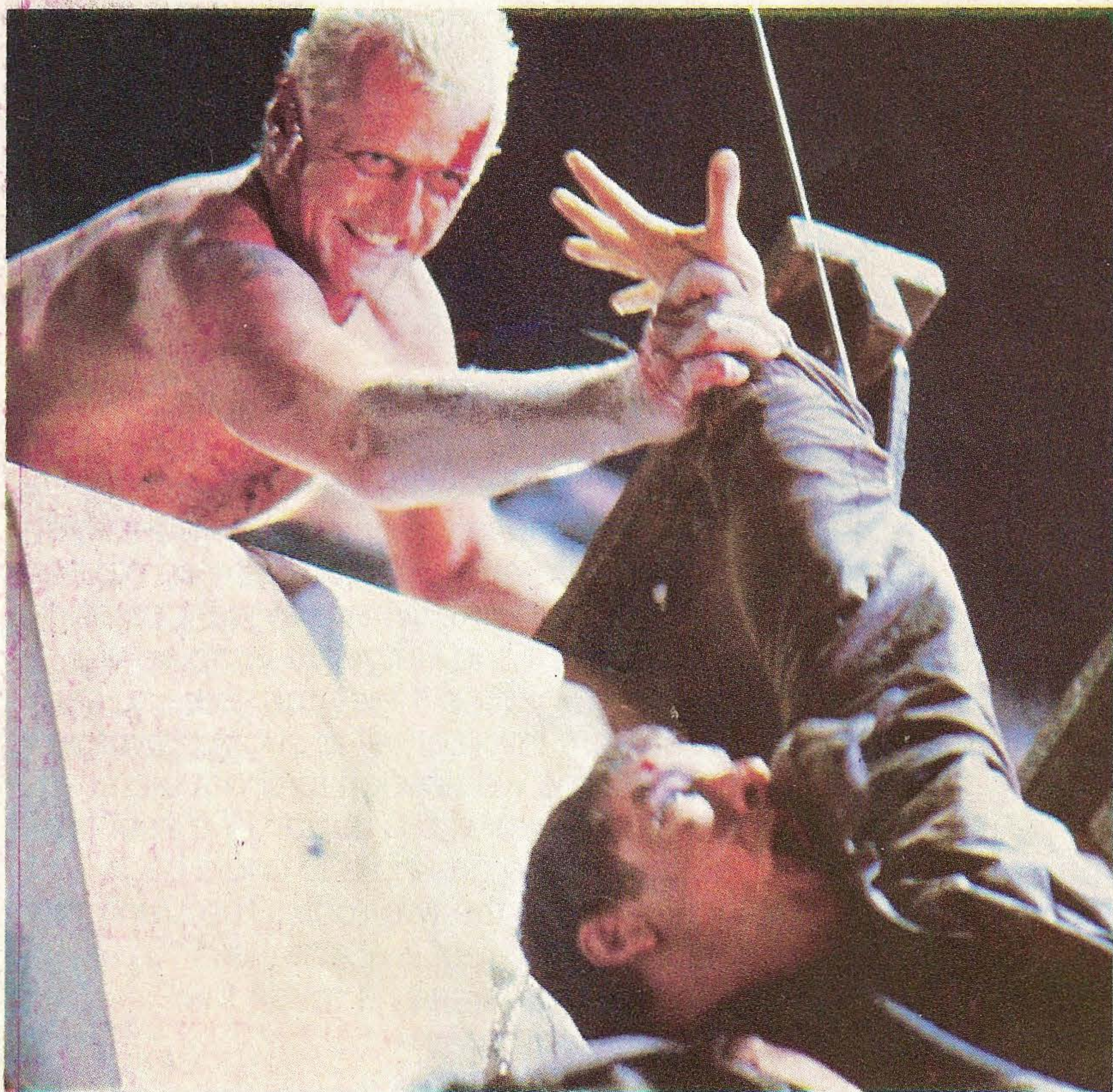
Right: With his superior strength and athletic ability, Batty has little trouble making the 20-foot leap.





Above: Harrison Ford poses with stunt double.

While most of the battle took place on the soundstage, I designed a roof set for when Harrison gets out the window and up onto the roof. This was a very interesting idea because we originally wanted to do that scene on location downtown at what used to be an old hotel on 5th and Main Street in Los Angeles. When we went up on the roof, Ridley wanted both Harrison and Rutger to jump across a 20-foot alleyway. It was a 12-story drop if they missed. You can put nets out, but it became very impractical to shoot downtown, especially for the amount of time we needed to shoot the scene. Ridley and I sat down and came up with a design of a sectioned roof top that was 22 feet above the ground and could be adjusted for the distance between the two roofs. The stuntman said, "No Larry, I'm not jumping 20 feet. Let's make it 10 feet." We ended up moving it a little closer and he made the leap—just! **—LAWRENCE G. PAULL**

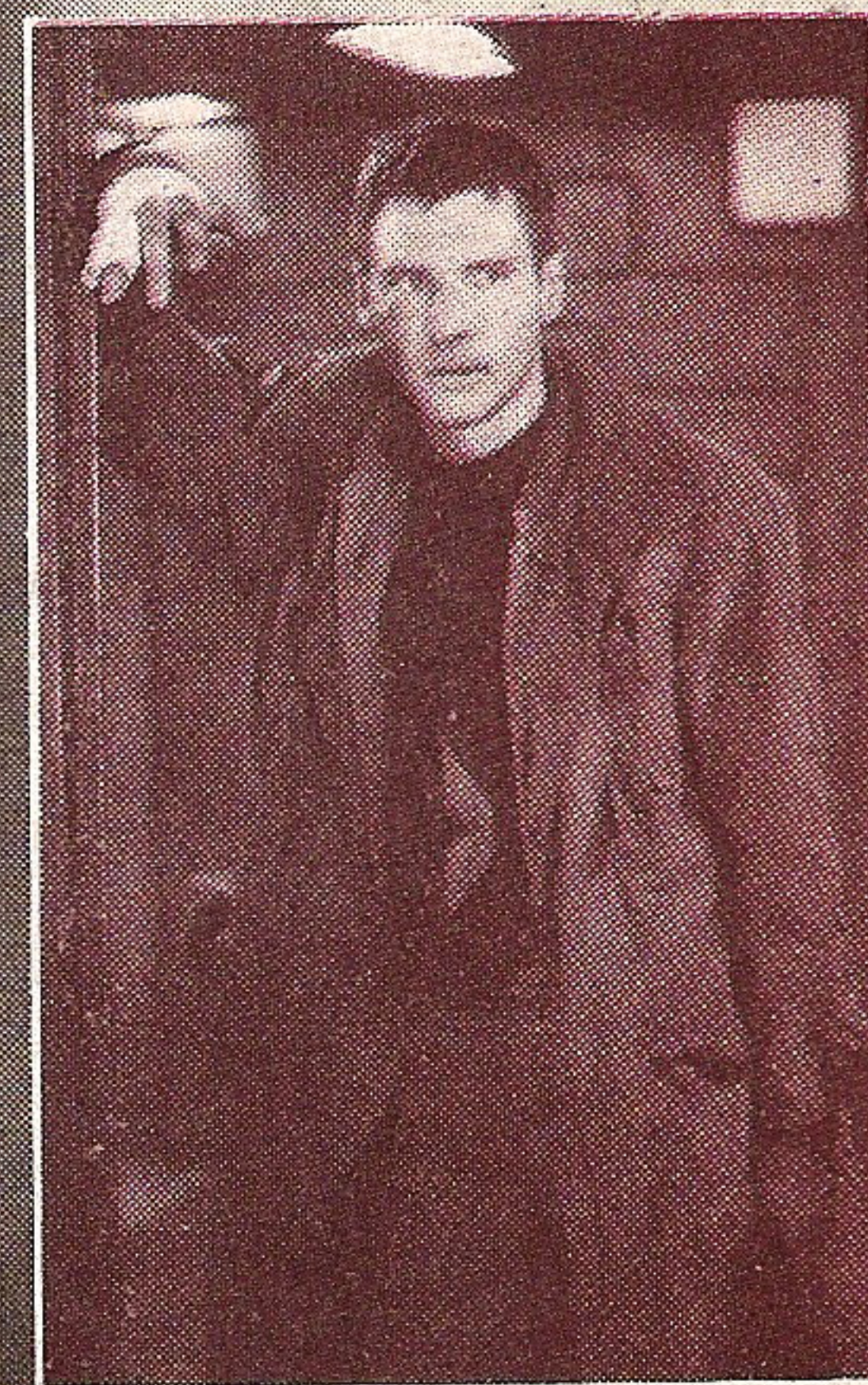


Top : Deckard is on the verge of losing his life. With his one good hand, he hangs on. It's a long, long fall to the ground.

Left: As his hand slips from the building, Deckard is angry but prepared to die. Batty, moved by Deckard's rage, catches him at the last moment and dramatically hauls Deckard up one-handed onto the roof.

Above : A beaten Deckard sits all night with the fading Batty, watching him die slowly until the bitter end.

Top Right: An exhausted, battered Deckard gazes cautiously toward his apartment door. Will he find Rachael dead or alive?



Top Left: Deckard is weak with relief at finding Rachael breathing.

Deckard and Rachael pack their bags and prepare to escape as he finds one of Gaff's origami sculptures outside his apartment door and realizes Gaff knew where Rachael was all along.

EXTERIOR MOVING TREES—DAY

Birch trees whip past at 160 miles per hour urged on by big, nasty music.

We have the feeling we are going to see a unicorn.

Instead we see Deckard's car rocketing through the woods.

INTERIOR DECKARD'S CAR—DAY

Deckard is at the wheel, Rachael is beside him.

Deckard smiles at her.

Rachael smiles back tentatively.

Deckard glances back at the road, then at the vid screen.

Deckard notices it, his eyes narrow just a little. He reaches in his pocket, pulls out the unicorn.

Deckard puts the tinfoil unicorn of the dash.

A flicker of a smile crosses his face.

EXTERIOR WOODS—DAY

Deckard's car bullets through the woods in a fury of speed and music.

We back off it and up, past whizzing branches, over the treetops, losing the car as we soar over what is suddenly a vast forest spreading to infinity.

Enormous music!

Deckard's voice over.

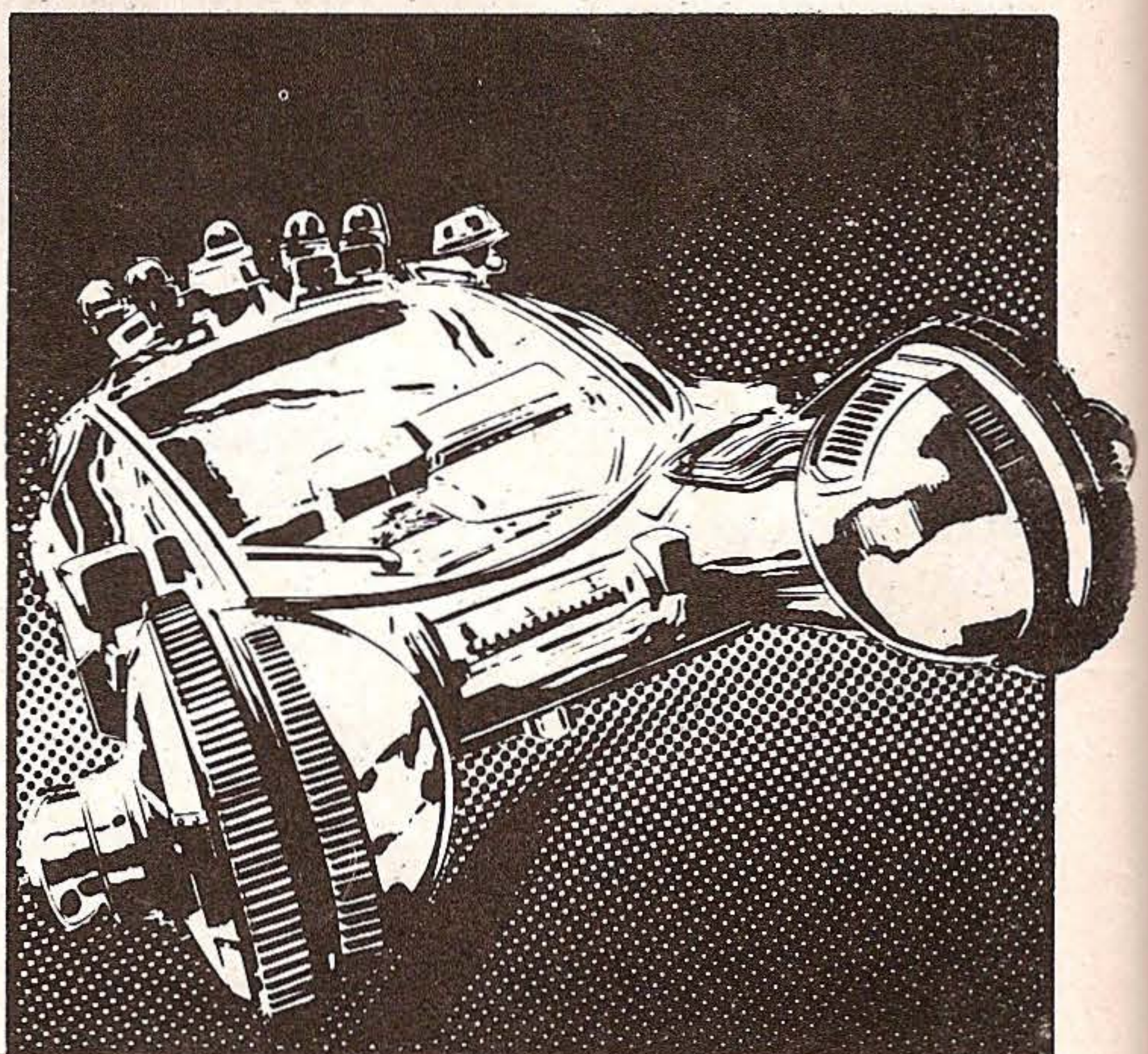
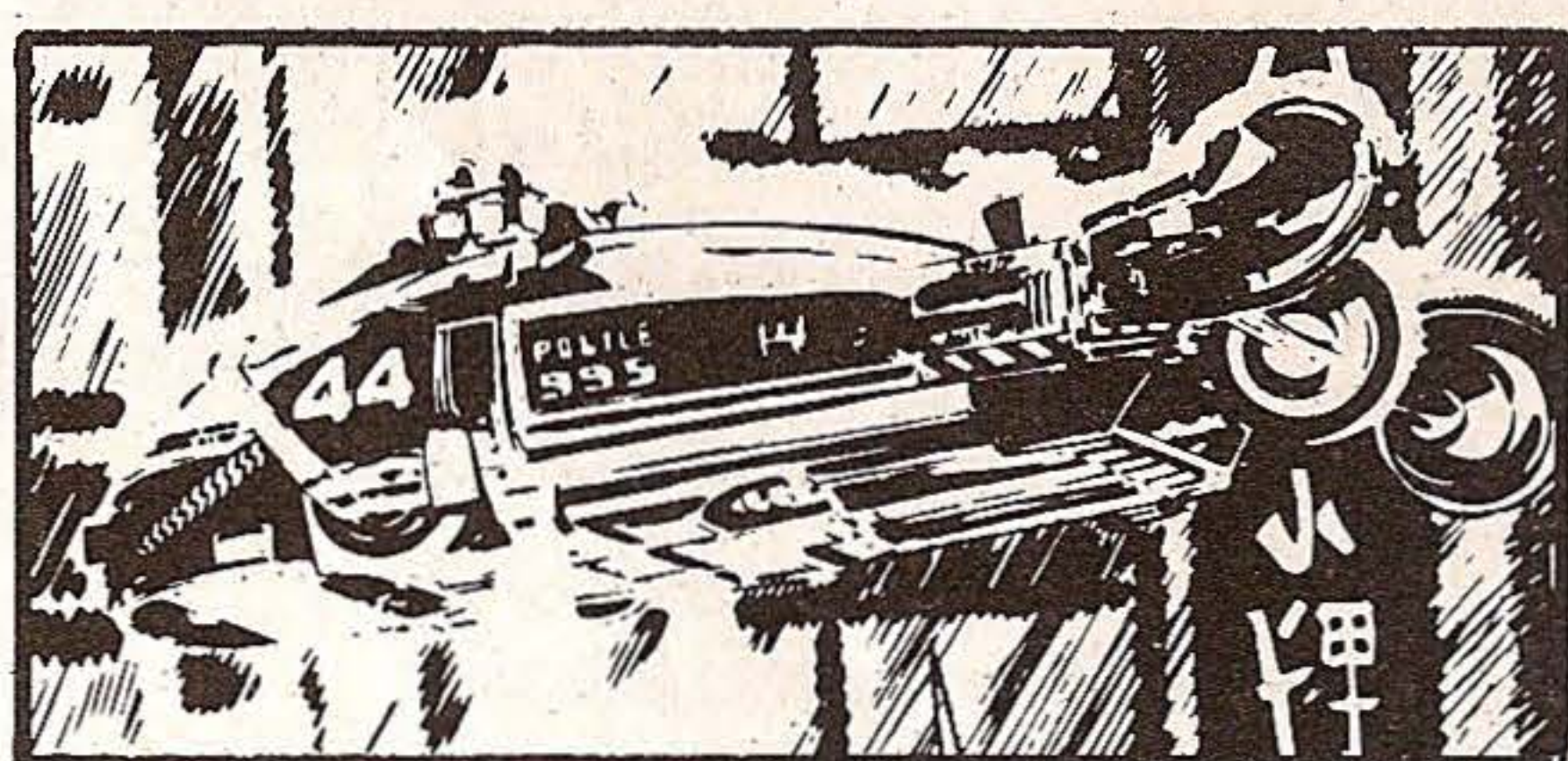
DECKARD (VOICE OVER)

Gaff had been there . . . and let her live. Four years, he figured . . . but he was wrong. Tyrell had told me Rachael was special. Not only had he given her memories . . . but he'd set no termination date. I didn't know how long we'd have together . . . but who does?

THE END



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